INTERNATIONAL ENCYCLOPAEDIA OF INDIAN LITERATURE

Vol. II (TAMIL)

GANGA RAM GARG

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न लगायें।

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Stock Verification 2024

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Vol. II

पुस्तकालय
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By the same author :

Concise Oxford Companion to Hindi Literature (1963)
Guide to Keynes by Hansen (Hindi translation)
A History of World Civilization by J. E. Swain (Hindi tr.)
An Encyclopaedia of Indian Literature (1982)
World Perspectives on Swami Dayananda Saraswati (1984)
An Encyclopaedia of World Hindi Literature (1986)
International Encyclopaedia of Indian Literature (Sanskrit, Pali, Prakrit and Apabhramsa), Vol. I. (1987).

International Encyclopaedia Of Indian Literature

VOL. II : TAMIL

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पुस्तकालय
गुरुकुल कांगड़ी विश्वविद्यालय

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(A Tamil Novelist)
of
A Short History of Tamil Literature
and
Shrimati Shantha

MITTAL PUBLICATIONS
MITTAL PUBLICATIONS
DELHI-110035 (INDIA)

R
891.103
INT—I.2

First published in 1987

© Ganga Ram Garg, 1987

ISBN 81-7099-029-7
ISBN 81-7099-027-0

Published by
K. M. Mittal
MITTAL PUBLICATIONS
B-2/19-B, Lawrence Road
DELHI-110035 (INDIA)

Printed at
J. N. Printers
DELHI-110007

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"Do thine allotted task !
Work is more excellent than idleness ;
The body's life proceeds not, lacking work."

—*Bhagavadgītā*, *Chap. III.*

TO

SHRI SOM NATH MARWAHA
(A GREAT KARMAYOGI)
Honorary Treasurer
International Aryan League

And

VISITOR
GURUKULA KANGRI VISHWAVIDYALAYA, HARDWAR

PREFACE

After Introduction to my *Concise Oxford Companion to Hindi Literature* was printed in June 1958, I started work on "Companion to Indian Literature", which was to include *inter alia* the literatures of Sanskrit, Pali, Apabhramsa, Tamil, Hindi, Telugu, Assamese, Bengali, etc. The Oxford had agreed to consider publication of this voluminous work. For several years, the work proceeded well, despite the fact that there were cases when some scholars after years regretted their inability to go ahead with their assigned work. The project, despite the teething troubles, could have been completed long ago but in the meantime I was transferred from my teaching assignment to the administrative career, with the result that little spare time was left at my disposal. The Oxford (Mr. R.E. Hawkins) made enquiries for several years about the Project, but finding there was no progress, the matter was dropped. But the flame within me kept burning and after retirement in 1977, I devoted my full time attention to the Project. Since the Scheme involved multi-volumes, the new Publisher decided to publish volumes literature-wise in a convenient format. Accordingly the first volume : *Encyclopaedia of Indian Literature* (Sanskrit, Pali, Prakrit, and Apabhramsa) was published in 1982. The second volume : *An Encyclopaedia of World Hindi Literature* was published in 1986.

The Publisher (SHRI K. M. MITTAL) decided in consultation with me that a new Series : "International Encyclopaedia of Indian Literature" be launched and all the volumes should form part of this new Series. Since *Encyclopaedia of Indian Literature* (Sanskrit, etc.) had gone out of print, the revised edition came under this Series and has been given the new title : *International Encyclopaedia of Indian Literature* (Sanskrit, Pali, Prakrit and Apabhramsa) and has been published in 1987 as Volume I. As at present, Tamil literature is out and it has been titled : *International Encyclopaedia of Indian Literature* (Tamil), Vol. II. Similar volumes are coming out on Assamese, Kannada, Telugu and Malayalam ; scripts of these volumes are already in press. The further volumes in this Series are likely to be of Urdu, Sindhi (these have partly been contributed by scholars in Pakistan), Oriya, Indo-Anglian, etc. Other volumes would also follow and they would be numbered as they come out of press.

An account of "Encyclopaedia of Indian Literature" would be complete only when the contribution made by foreign scholars to the regeneration of Indian literature is given due place. As a matter of fact, foreign scholars have been pioneers and torch-bearers. In most of the advanced countries of the world, work on Indian literature is going on for decades and in some cases even centuries and to ignore it does credit to none. Moreover, there are many countries of the world where Indian literature is being created as in India, not to speak of critical works. Keeping this in mind, the title of the new Series has been given "International Encyclopaedia of Indian Literature" and equal importance has been given to foreign scholars and writers.

Articles on Tamil literature were written by Prof. C. Jesudasan, Professor of Tamil, University College, Trivandrum, a poet and scholar. The articles were received in 1968 but for the reasons explained above, the script kept lying with me for almost 20 years. And now when the time came for its printing, it had to be up-dated. The annual surveys of literatures issued by the Sahitya Akademi and *Comparative Indian Literature* (2 vols., Macmillan, 1984, 1985) have been of immense help to me. The contribution made by eminent Indian and foreign scholars has also been taken note of. Good use was made of *Bibliography : Dravidian Language and Literature* by Busnagi Rajanna (Madurai University, 1973). This involved a lot of time and labour on the part of Shrimati Shantha under my guidance. All this new material has also been thoroughly read by Professor Jesudasan and I am thankful to him. I am also grateful to the scholars and Publishers, whose works I have consulted and used in preparation of my work. For non-Tamil readers, it has been decided to include a survey of Tamil literature in the beginning and it has been prepared at my instance by Professor Jesudasan.

Generally articles on Indian writers go with their Christian names, but there are cross-references under their surnames. This would enable one to locate the writers easily.

I take this opportunity of paying my respects to my elder brother, Shri Ram Chander Garg (Retd. Asst Director (A), Cabinet Secretariat) and remembering my younger brothers : the late Shri Ram Kishen, Shri Charan Das Garg, I.R.S.E. (now in America) and Shri Sant Das Garg, Principal of a Government Sr. Secondary School in Haryana.

I am dedicating this volume to Shri Som Nathji Marwaha, Senior Advocate and a leading luminary in the Arya Samaj world. He is known for his services to the Arya Samaj and Gurukula Kangri Vishwavidyalya. He has also given me good guidance on several occasions. I am also thankful to Shri R.K. Sharma, I.A.S. (Retd.), the present Vice-Chancellor of Gurukula Kangri Vishwavidyalaya, Hardwar, Dr. Virendra Arora, Registrar and the Librarian, Shri Jagdish Vidyalankar, who have been helpful in providing me with Library facilities. Shri M.L. Nagpal (President, Vanaprastha Ashram, Jwalapur, 249407 where I permanently lead a retired life), Shri K.C. Kalra and Shri M.R. Lamba have made my task easier for carrying out my literary pursuits.

Shri K.M. Mittal, the Publisher, has acted expeditiously in preparation of this Volume and the Press, Editors and Proof-readers deserve my heart-felt thanks.

Tamil literature is very vast and all of us have tried our level best to include every important writer. In the case of modern writers, whose names are not found here, we can only say that this should not be taken as a reflection on their competence and scholarship. This is mainly because the means of one's knowledge are limited and amends would be made in the revised edition, if our attention is drawn to this effect. The Editor, however, takes full responsibility for any errors and omissions.

GANGA RAM GARG,
M.A., Ph.D.

II/20 VANAPRASTHA ASHRAM
Jwalapur (Hardwar), 249407
August 14, 1987.

INTRODUCTION

It is a well-established fact now that Tamil has a rich and ancient literature, and that it is worthwhile to delve into the treasures of her past. We need, however, not only the fairy lanterns of imagination to guide us through the exciting and exacting work, but also the stern purpose of being very honest so that we may be able to present a true account. Tradition is too often misleading. There are, for instance, sources that place "Sangam" or early Tamil literature as far back as 10,000 B.C. There are sources that make out that gods were members of the Sangam or Academy. Only men, however, feature in the authorship of poems that have come down to us as Sangam literature. The Academy itself seems to have been the court of the Pandyan kings, with Madura as their capital. It would be absurd to place this literature much earlier than the 2nd century A.D. We can only guess the probable time-limit of the Sangam from the early Brahmi inscriptions of the Tamil country, which mention the names of the Tamil kings referred to in the Sangam literature, from the Greek works of the first two centuries A.D., that refer to trade with the Tamils, and from the Roman coins of the first five centuries A.D. that have been discovered in Tamilnad, the more especially because Sangam literature itself refers to trade with the Yavanas, to the seaports in the Tamil country and to its imports and exports. A prosperous country has room for its poets and academies. And Sangam literature, while it shows up the militancy of the Tamil kings and chieftains in their dealings with one another, definitely shows the presence of a binding force also—the love of a common language with a highly sophisticated literature.

Sangam poetry is roughly divided into two groups—one on *Puṟam* or public life, and the other on *Akam* (*Aham*) or private life. *Tol-kāppiyam*, a grammatical work belonging to the post-Sangam period, seems to suggest in its section on literary criticism that *Puṟam* poetry deals with actual life and *Akam* with imaginary life. But whether *Puṟam* or *Akam*, a strong self-restraint and a deliberate craftmanship can be sensed throughout. There are many lovely poems embedded in the seven anthologies that have come down to us, but there is also a great deal of repetition and artifice as is natural. There are brilliant vignettes of nature, and there is also a great deal of symbolism, deliberately, but often artistically cultivated.

Neḍu-nal-vāḍai, by Nakkīrar, is one of the most beautiful longer pieces, and it shows up a queen pining for her husband who, on his part, is calmly attending to his martial duties in camp. The personalities that have emerged from this rich and luxuriant literary flowering of Tamilnad are many, but we can at least name Kabilar, Paraṇar, Nakkīrar and the ambassadress Avvai, even today a household word in Tamilnad. And it must be remarked that Sangam poetry is cosmopolitan and essentially secular in character, through there are references to Śiva, Māl (Vishnu), Muruga (Subramanya), and we can also see a subdued influence of Jainism and Buddhism.

As the Sangam period fades away into darkness and obscurity, most probably because of the want of peaceful co-existence among the kings, the Jaina and Buddhist influence became very strong under the patronage of rulers from the North like the Pallavas. The ethical element, one of the mainstreams of the Jaina and Buddhist religions, is pronounced in the didactic works included in the *Padiṇeṇ-kīḻ-k-kaṇakku* anthology and in the two epics *Silappadikāram* and *Maṇimēkalai*. The *Tirukkuṟaḷ* is mainly an ethical work, written by the weaver-poet Tiru-Vaḷḷuvar, in couplet form (kural metre), in a terse telling style. Though the author is a Jaina, the work has found wide acceptance even by Hindus, Muslims and Christians alike in Tamilnad and Rev. G.U. Pope calls the poet "Universal Bard". *Silappadikāram* is a Jaina epic with an artistic bias while *Maṇimēkalai* preaches Buddhism. Both these epics are woven round indigenous stories, but *Peruṅkadai*, another Jaina epic seems to have taken its story from the Prakrit *Brihad-kathā* though it resembles the former works in metre and structure.

After the sixth century, the literature turns into a new channel—Bhakti or devotional singing. Or rather, it turns into two new channels—Saivite Bhakti and Vaishṇavite Bhakti. These two channels run parallel, sometimes coming into clash. The Saivite Bhakti movement finds literary expression in the *Dēvāram* and *Tiruvāchakam* and the Vaishṇavite Bhakti movement in the *Divviya-p-pirabandam*. The latter, being largely devoted to Krishṇa-worship includes a woman, Āṇḍāḷ, the most imaginative of her songs showing her dreams of being wedded to her heart's idol. Possibly the Tamil Bhakti movement was the fore-runner of the Bhakti movement in the whole of India. Its immediate effect was the suppression of Jainism and Buddhism, with the growth of temples and temple culture, in Tamilnad. Appar, Sambandar, Sundarar and Māṇikka-vāchakar are the most famous of the Śaivite poets and Kulaśēkarāḻvār, Periyāḻvār, Āṇḍāḷ and Nammāḻvār, of the Vaishṇavite poets. Sanskrit and Prakrit words, new metres and literary forms come rushing into Tamil along with Śaivism and Vaishnavism, and the language is now being prepared for the epic period.

In the history of Tamil literature, the epic period is perhaps the richest. It covers four centuries, from the tenth to the thirteenth, when Tamilnad was under the rule of the imperial Chōḷas and Pāṇḍyas. The period witnessed the growth of Tamil literature in many fields—epics, prabhandas, commentaries, ethical and philosophical works and grammar. The epic tradition started by the Jainas and Buddhists in the post-Sangam period, was also continued by them in this period with vigour, thanks to the religious tolerance of the Cholas. The first important epic of the period *Jīvaka Chintāmaṇi*, was written by Tiruttakka Devar of the Chola family, a Jaina by faith. The story of the epic, unlike *Silappadikāram* and *Maṇimēkalai*, is adopted from the Sanskrit Mahāpurāṇa. In its treatment also the influence of Sanskrit is discernible. The author discards the use of *āsiriyam* metre of the earlier epics and uses for the first time the *viruttam* metre for the epic. He handles it with a classical gait in a majestic style. But the work is predominantly sensuous, though the author seems to want to bring out the Jaina philosophy of life. *Jīvaka-chintāmaṇi* was popular among non-Jainas also. Perhaps to counter the influence of this work, Sēkkiḻār, the chief-minister of the Chōḻa king Kulōttuṅga II, wrote the *Periya-purāṇam*, a Saivite epic, narrating the lives of sixty-three Śaivite devotees (Nayanmars). The structure of the work is very loose, though the author uses the interesting tradition of Sundarar's life as the unifying factor. The stories, taken from local tradition, are told in a chaste and austere style, maintaining a devotional tone throughout. It may also be observed here that *Periya-purāṇam* is democratic in outlook.

Now we come to the *Kambarāmāyaṇam*, the peak of epic literature in Tamil, nay the peak of Tamil literature. There is no denying the fact that the *Kambarāmāyaṇam* is a Vaishṇavite Bhakti-epic, in which, again and again the author Kambaṉ melts into rhapsodies at the feet of his hero-god. Nor is it possible to refute the fact that the poem is full of erotic passages and conceits, often bordering on the absurd, if not the psychotic. And it is perfectly true that the poem is based on Vālmīki's *Rāmāyaṇa*, often giving detail for detail from the Sanskrit original. Why then, is the *Kambarāmāyaṇam* often extolled as one of the greatest of poetic creations ? Sangam restraint, Sangam decency and Sangam independence of Sanskrit are conspicuously absent from Kambaṉ. And yet Kambaṉ's place in Tamil is undisputed.

The hall-mark of Kambaṉ's genius is the human, or dramatic interest. And that is why his work is called *Kamba Nāṭakam* or Kambaṉ's Drama. And the dramatic events are borne along a mighty torrent of poetry, wherein the possibilities of the Tamil language and its versification are exploited with easy, exulting mastery. His verses can intoxicate with sheer sound, but they can also seize and lift you to a terrific pinnacle of experience. The heights are, naturally, to be found in the tragic situations, though that is not to deny that tragic situations even in Kambaṉ can sink into bathos. The exiled Rāma going to take leave of his mother, and Rāvaṇa returning after his first taste of defeat, are instances of the pinnacles, while Sītā's grief over the supposed death of her husband shows how even a great poet can lose control of himself. In this respect Kambaṉ is nearer to Shakespeare than to Milton. In another respect also Kambaṉ's genius reminds us of Shakespeare's versatility—namely, his humour. The nature of the story, essentially tragic does not seem to invite much laughter, and yet there are occasions when the poet lures the reader into a mood of fun. Character-delineation with subtle, sensitive touches, is another point wherein Shakespeare and Kambaṉ meet.

No wonder that none has attempted the *Rāmāyaṇa* in Tamil after Kambaṉ, though there have been several *Mahābhāratas*. The Rāmāyaṇas before Kambaṉ have been lost, or survive in fragments. The date of the *Kambarāmāyaṇam* would be about the second half of the twelfth century when the Chōḻas were ruling over the Tamil country. Kambaṉ's patron, however, was just a chieftain, Saḍaiyappaṉ, whose name the poet mentions with gratitude in his epic. It was the public, not the Chōḻa king, who conferred on Kambaṉ the title of

Kavi-ch-chakkaravarti or 'Emperor of Poets'. The last of the epics is *Naḷa-veṇbā* which alone is secular in nature. It was written by Pukaḻēndi in the beginning of the thirteenth century when power passed from the Chōḷa to Pāṇḍya emperors. The epic narrates the story of Naḷa, as found in the *Mahābhārata*, briefly in the Veṇbā metre, which, though the most rigid metre in Tamil, is made so flexible by the author that it sings through and weeps in targic situations. Surely there is none to equal Pukaḻēndi in handling the Veṇbā. With *Naḷaveṇbā*, the epic bids farewell to Tamil poetry.

Kaliṅgattu-p-paraṇi is the most important *prabhanda* of the period. It is a war-poem by Jayaṅkoṇḍār, a court-poet of the Chōḷa emperor Kulōttuṅga I, in honour of his victory over Kalingam. The poem attempts the fantastic, gruesome and grotesque fields which are rarely attempted in art. The metre used is *tāḻisai*, in different rhythmic patterns and the description of the battlefield echoes the din of the battle.

Prose works, properly so called, only begin now, in the form of commentaries on early works like the *Kuṟaḷ*. The best commentary is of course Parimēlaḻakar's, on the *Kuṟaḷ*. In terse and chaste prose, he brings out the meaning of the *Kuṟaḷ* couplets by illuminating similes and convincing arguments. Kuruhai-p-pirāṉ Piḷḷān's commentary on Nammāḻvār's *Tiru-vāy-moḻi* may also be mentioned for the peculiar *maṇipravāḷa* prose style, a mixture of Tamil and Sanskrit.

The impact of Aryan religious thought caused the Tamil mind to speculate in the religious field and formulate its own theories. The outcome was Saiva Siddhānta. The greatest theological work of the period in Saivasiddhanta, is Meykaṇḍār's *Sivañāṇabōdham*, which tries to study the relationship between *Padi* or God, *pasu* or the soul and *pāsam* or bondage.

Though there are quite a number of grammatical works produced during this period, pride of place must be given to *Naṉṉūl*. In deals with speech-sounds and words, in *nūṟpā* metre. In the terseness of its *nūṟpās*, in the brief treatment of the subject without prejudice to clarity, and in the arrangement of its subject-matter, *Naṉṉūl* stands unique.

After the epic period, for about three centuries Tamil literature seems to be losing its vitality, being ignored by new rulers like the Muslims and the Telugus on the one side, and stunted by the unimaginative punditry of the mutt-scholars on the other. Hindu temples, supporting the varṇāsrama dharma, was a formidable force wielding great influence in society. The result was the production of innumerable verse-compositions like the purāṇas, prabhanda's etc. For genuine poetry, however, one has to go to isolated poets like Kāḷamēkam and the sittar poets. The sittars were a fascinating body of poets who protested against the abuses of temple rule. They were Śaivites, but their Śaivism was different from traditional Śaivism. They were against idol-worship and caste. They used popular metres like *ānanda-k-kaḷippu* and the simplest spoken language. Another redeeming feature of this period is its prose commentaries, of which Nachchiṉārkiṉiyar's are the most voluminous and significant, though very often the commentator mutilates poetic passages and thrusts his own ideas into them. Maṇipravāḷa commentaries also continue, the most important among them being *Īḍu Muppattāṟāyiram*, the longest commentary on Nammāḻvar's *Tiruvāymoḻi* by

Vadakku-t-tiruvīdi-p-piḷḷai. Śaivasiddhānta works based on *Śivañānabōdam* follow one after the other, with commentaries.

The most important feature of the next two centuries is the popularisation of the printing press and prose. For this, credit goes to the Christian missionary Ziegenbalg. His translation of the *Bible*, though full of colloquialism, was the basis for the later translations. Bible translation, though it did not contribute, like the English version, to the shaping of prose in Tamil, has no doubt influenced later Christian Tamil writers. *Parmārta Guru Kaḍai* is an important work written by another Christian missionary Fr. Beschi in a simple prose style. It is a broad farce about a silly hermit and his idiotic disciples, and it sets the readers roaring with laughter. Hence it was very popular even among non-Christians and was a quickening stimulus in the field of Tamil prose, into which prose narratives, comics and fiction started pouring in its wake. Now, the old prose commentary also is followed with vigour by mutt scholars, well-versed both in Tamil and Sanskrit. Śivañāṇa Muṇivar is one of them. His commentary on *Śivañāṇabōdam* is easily the best and therefore called *Tirāviḍamāpāḍiyam* or the Great Tamil Commentary. His commentaries are highly pedantic and argumentative.

Epics on Christian and Islamic themes were attempted on an ambitious scale during this period, but devotional poetry by Tāyumāṇavar alone deserves our attention. Tāyumāṇavar is in line with both the bhakti poets and sittars, but the influence of the sittars in his poetry is greater. His emphasis is not on idol worship and temples, but on yogic meditation. He uses the viruttam metre with longer lines and popular metres which express his emotional experience powerfully. Musical dramas like Kuṟavañchi, Paḷḷu and Noṇḍi Nāḍakam were popular now, providing entertainment for the people during temple festivals.

Thanks to the popularisation of the printing press, publication of text-books for schools and other prose books and starting of religious magazines, Tamil prose developed into a fairly good medium of literary expression in the nineteenth century. Rāmaliṅga Suvāmikaḷ, the poet of the century wrote a complete book in prose, though in long unwieldy sentences and in an ornate style. Āṟumuka Nāvalar, a scholar from Jaffna, wrote Tamil readers and rendered purāṇas into readable prose. And the introduction of English education gave prose a further impetus paving the way for good prose towards the end of the century. And *Piratāba Mudaliyār Sarittiram*, a humorous romance by Vēdanāyakam Piḷḷai, and *Kamalāmbāḷ Sarittiram* and *Padmāvathi Charittiram*, two realistic novels by Rājam Aiyar and Mādhavaiah, were published before 1900 A.D.

Poet Rāmalinga Suvāmikaḷ belongs to the tradition of Śaivite devotees, but the expression as well as the content of his poetry are modern. In his conciliatory attitude to conflicting religious sects, he follows Tāyumāṇavar and in his attack on superstitious beliefs he is the fore-runner of Subramaṇia Bhārati. His lyrics are spontaneous outpourings of his Bhakti experience.

The history of Tamil literature of the twentieth century is the history of Tamil prose that flourished under the influence of the Freedom Movement, and due to the spread of English education. The popularisation of ancient classics by the translations of European missionaries attracted the attention of Tamil scholars towards them prompting them to interpret the classics in modern Tamil prose. And many magazines in support of the freedom movement and devoted to creative works were started. Among them "Maṇikkoḍi", a literary magazine stands unique. This means the growth of prose in different branches *viz*: essays, fiction, criticism, oratory, biography etc. Maraimalai Adikal's essays are characterised by a wilful avoidance of Sanskrit words as a reaction to the profuse use of Sanskrit words in the Tamil prose of the day. But his prose is not pedantic for the reason that he is a man of thought. He deals with literary criticism, especially practical criticism on Sangam poetry, on science, religion and what not. But, Dr. U.V. Swaminatha Iyer, though a pandit, uses a simple flowing style, and his essays are autobiographical. Subramania Bhārati writes on political and social themes. His sentences are short and pithy and his style is vivid and picturesque. And V.V.S. Aiyar is known for his criticism on Kambaṇ. T.K. Chidambaranātha Mudaliyār is an elegant and sensitive prose writer. His words are taken from the spoken language and his exposition of Kambaṇ therefore is enjoyable. Kalki's prose is journalistic, embracing all fields, but he excels others in political essays and essays on art criticism.

In prose fiction, especially in the short story, the achievement of the pre-Independence period is great. The real short story starts with V.V.S. Aiyar's "Maṅkayarasiyiṇ Kādal". In Ku. Pā. Rājagōpālaṇ and Pudumai-p-pittaṇ it reaches its peak. Ku. Pa. Rajagopalan's forte was vividly picturing human feelings. The story, "Will the day break ?" can be cited as an example. Pudumaippittan is a fine short story writer. In him the short story achieved a decided status in Tamil literature. His stories probe into the failings of human society with ruthless and fearless frankness. He wields a very powerful prose, but leaves behind a taste of bitterness and frustration. As for novels the only novel worth the name is *Nāgammāḷ* by R. Shanmukha Sundaram. The author here narrates the story of Nāgammāḷ, a self-willed woman, who brings about the ruin of a joint family in a village in Koṅgunāḍ, by her uncontrollable will rather than by external agents. By local colour, selective use of the spoken language of the people in his dialogues, and individualisation of characters, the author has succeeded in creating for the first time a good novel in Tamil. Under biography, Nāmakkal Rāmaliṅgam Piḷḷai's *Eṇ Kadai* (My Story) and *Eṇ Charittiram* (My History) by U.V. Swāminātha Iyer are worth mentioning. And Tiru. Vi. Ka's speeches, though in pedantic style, are forceful, because of their sincerity and breadth of outlook.

Subramaṇia Bhārati is one of the Tamil poets with a nation-wide recognition. He is the only Tamil poet of consequence, who has striven to bring to the Tamils a sense of national unity. He is a landmark in Tamil literature. The Tamils found a new epoch of poetry by a poet who breathed of freedom and whose breath carried fire with it. But he did not spurn the past. Bhārati was a Brahmin who was heroic enough to fight against Brahminism. Passionate outpourings of a heart thirsting for freedom, the simple delight in the eternal graces of childhood and young womanhood, and the recognition of some of the permanent and universal values of life ensure immortality to Bhārati's lyrics. The best in Bhārati is in the lyrics and in his *Kuil-pāṭṭu*.

Prose style during the post-Independence period was neither purist nor Sanskritised but a compromise between the two, thanks to the magazines with wide circulation. It became a flexible and powerful medium of fiction. There was a spurt of novels and short stories, some of which are real achievements. The proper atmosphere for the growth not only of fiction but criticism was created by literary magazines like "Saraswati", "Tāmarai", "Eḻuttu", "Ilakkiyavaṭṭam", "Kachaṭatapaṟa" etc. In the novels, all kinds of techniques are employed, discarding plot and the hero. Some novels probe into the intricacies of the human mind and seek to find out the truth which evades them. In the short story, there is a very rich harvest in Tamil. Even here there are experiments and achievements. But criticism has not made any headway. Western criticism is introduced sometimes through interesting essays and dialogues and practical criticism is being followed very often in the old pandit's way. No aesthetic theory has been evolved nor any attempt made to bridge the gap between the *Tolkāppiyam* and modern periods. One new feature of modern Tamil literature is the popularisation of free-verse poetry, in spite of stiff opposition from the traditionalists. Even here there is no achievement, though Pichchamurti's contribution cannot be ignored. In drama too there are some serious attempts to write prose dramas and to revive the old *teru-k-kūttu* or folk-drama.

In the new world of Tamil literature, we see two great windows opening out into endless vistas. The one looking back at the past shows Sangam literature and Sanskrit literature flowing from two distinct channels. The other, looking towards the future, reveals English and western influences, not excluding French, German and Russian. We do not know the future possibilities of Tamil literature, but we do know that, so far, after Kamban, we have not had one major creative writer in Tamil. Perhaps the time is ripe for one. But not all predictions of a great comet are satisfactorily fulfilled. We can only wait and see.

C. JESUDASAN

A

ABATTĀRAṆAR (fl. 16th cent.). Author of *Pūgōḷa Vilāsam* (in verse), a work on geography of a quasi-religious nature.

ABDUL GHAFFOOR, K.S. (1908-). Author of 15 prose works, mainly on religion and editor of "Al-Islām", a monthly magazine.

ABDUL MAJĪD (fl. 19th cent.). Writer, who authored a manual of Muslim ethics, called *Āchārakkōvai*.

ABDUL RAHMĀṆ (1937-). Poet, who is an impressionist and experimentalist. With leftist leanings, he writes using a succession of absolute puranic images; his poetry is concrete, usually concentrated. His important work is *Pālvīti* (poems ; 1974).

ABDUR RAHĪM, M.R.M. (1922-). Author of about 30 works, mainly life-sketches ; e.g., *Muslim Tamil̤ Pulavarkaḷ*.

ABHIDHĀṆA CHINTĀMAṆI. The first encyclopaedic work (ed., 1910, 1934) by Singāravēlu Mudaliār (q.v.) ; of a considerable size, it was yet later enlarged. This vast project was undertaken and executed single handedly in about 20 years and the work was pub. by the Madurai Tamil̤ Sangham ; it has recently been reprinted.

ABHIDHĀNA-TANI-CH-CHEYYUL NIKAṆḌU (1878). Lexical work by Gopālasāmi Nāykkar ; it is written in different metres.

ABI (HABĪBULLĀH). Modern poet, with leftist leanings. An experimentalist, he has pub. a collection of his free verses under the title *Mauṇattiṇ Nāvukaḷ*.

ĀBIRAHĀM PAṆḌIDAR (1859-1919). Famous physician and musicologist. He has written *Nāṇmr̤ai Kāṭṭum Naṇṇer̤i*, a prose work on Christian scriptures ; his most ambitious work is the *Karuṇāmrida Sākaram* (q.v.) or the "Sea of Music" (1917) in two volumes. He founded the "Tanjore Sanigīta Vidyā Mahājana Saṅgam" (1912) and showed the relationship between ancient Tamil music and modern Carnatic music.

ĀCHCHĀRIA, PI. ŚRĪ (b. 1892). Writer, who made his reputation as a Kambaṇ exponent. He has written several prose works, such as the *Chittira Irāmāyaṇam*, *Aṇbu Viḷaitta Arundamil̤*, *Sivanesa Selvarkaḷ*, *Kilaiv Mudal Rājāji Varai*, *Siṛu Kadai Ulakil Yāttirai*, etc. He got the Sahitya Akademi prize for 1965, for his *Śrī Rāmānujar*, a pseudo-biographical work. He also selected and ed. *Sheaves from Tamil Muse* (Madras, 1959).

ACHCHUDĀNANDA SUVĀMI (1850-1902). Author of *Pirahalāda Sarittiram*, *Turuva Sarittiram*, *Sakkubāi Sarittiram* (musical dramas) and *Tottira Isai-p-paḍlkaḷ* (a collection of hymns).

ADAM, J.B. Author of *Les petits poetes Tamouls* (Karaikal, 1880), *Kondreyvenden* *compose par Aouveyar a ete traduit* (Pondichery, 1878 ; it is tr. of Auvaiyar in English and French with Tamil paraphrasing) and *Notice historique sur Tirouvallouver* (Karikal, 1879).

ĀDAVAN SUNDARAM (1942-). Novelist, whose work *Kāgitha Malargaḷ* (1977) is a veritable panaromic picture of Delhi. His novel, *Eṉ Peyar Ramseshaṉ* has been pub. recently in Russian. He has also written short stories.

ĀDHITTAR, A.K. Writer, who has tr. into Tamil (1980) Homer's *Iliad* in more than 6,000 readable verses.

AḌICEAM, MARGUERITE E. (1911-). Author of *Contribution a l'etude d'Aiyanar-sasta* (Pondicherry, 1967), which is a study of a Tamil text on the iconography and ritual of Aiyaṉār, the guardian deity of South Indian villages.

AḌIKAḶ, IḶAṄGŌ. See *Iḷaṅgō Aḍikaḷ*.

AḌIKAḶ, MAṞAIMALAI. See *Maṟaimalai Aḍikaḷ*.

AḌIKAḶ, OORAN. See *Ooran Aḍikaḷ*.

ADIKAḶ, VIBULĀṆANDA. See *Vibulāṇanda Aḍikaḷ*.

ĀDIMŪLA MUDĀLIYĀR (fl. 19th cent.). Writer, who helped in compiling *Winslow's Dictionary* (q.v.) ; he also wrote the *Kadāchindāmaṇi*, a collection of stories.

ADIRĀ AḌIKAḶ (10th cent. ?). A Śaiva devotee, whose *Mūtta Piḷḷaiyār Tiru-mummaṇi-k-kōvai*, in praise of Vināyaka, is included in the 11th Book of the *Paṉṉiru Tirumuṟai* (q.v.).

ĀDI ULĀ. The first *Ulā* (c. 700) by Cheramāṉ Perumāḷ Nāyaṉār. It gives a description of Siva, going in royal procession in Mount Kailas ; hence called *Tiru-k-kailāya N̄āna Ulā*. While in procession the women of the seven stages came out, looked at him and fell in love with him.

ĀDIVARĀKA KAVIRĀYAR (18th cent.). Writer from Choḷanāḍ, who was translator of the Sanskrit *Kādambarī* into Tamil verse.

ĀDIVĀYILĀR (12th cent. ?). Writer, whose *Paradasēṉāpadīyam*, a treatise on dance, was quoted by Aḍiyārku Nallār (q.v.), but is now lost.

ADIVĪRARĀMA, PĀṆDIYĀN, AḶAKAṆ PERUMĀḶ. Poet and a Pandya king, who ruled at Tenkāsi from 1564 to 1604. He authored *Kāsi-k-kāṇḍam* (a long poem based on *Skanda-purāṇa*, in praise of Kāśī), *Kūrma-purāṇam*, *Iliṅga-purāṇam*, the popular *Naiḍadam* (q.v.), etc. ; he has also written an ethical work called the *Veṟṟivēṟkai* (q.v.). His *Tirukkaruvaippadiṟṟuppattandādi* is a devotional poem, written on the idol of Śiva. All his works are in verse.

ĀDIYAPPA NĀVALAR (b. 1580). Poet, who was born at Kaḷattūr, Toṇḍaināḍ. He was author of *Sthala-purāṇas* (in verse) on the shrines at Tiru-k-kaḷar, Māyavaram, etc.

AḌIYĀRKU NALLĀR (13th cent. ?). Commentator, born at Nirambaiyūr, Koṅgu-maṇdalam. He has left a beautiful comm. on *Silappadikāram* (q.v.), entitled *Aḍiyārku Nallār Urai* (q.v.).

AḌIYĀRKU NALLĀR URAI. The most outstanding comm. on *Silappadikāram* (q.v.) by Aḍiyārku Nallār (q.v.). It is available only in parts, viz. for the first two Kāṇḍams. It contains quotations from 56 works, most of which would otherwise have been unknown. The work shows wide scholarship, especially in fine arts like music and dancing, and a keen sense of word-values.

ĀDMANĀDA TĒSIKAR (1650-1728). Poet, who composed the *Chōḻamaṇḍala-sadaham*, consisting of a hundred stanzas, on the greatness of the Chōḷa country.

AGASTHIALINGOM, S. (1929-). Scholar, whose chief works are : *A Generative Grammar of Tamil* (Annamalai University, 1967), "Interrogatives in Tamil" (*Indian Linguistics*, XXVII, 1966), and with S.V. Shanmugam *The Language of Tamil Inscriptions, 1250-1350 A.D.* (Annamalai University, 1970). His thesis was "Description of the Language of *Padiṟṟuppattu*" (Kerala University, 1961).

AGNIPUTRAṈ. Modern poet, who is noted for his progressive poems.

AHMED MOHAMMAD IBRĀHIM, BĀLAYOGĪ (1922-). Poet, who is the author of *Maṇiyōsai*, *Sābam*, *Kumuṟal*, etc. (all poetical works).

AIDU-RUSU-NAYIṈĀR PULAVAR (19th cent.). Poet, who wrote the *Navamaṇimālai*. His miscellaneous poems have been compiled together.

AINDIṆAI AIMBADU. Poem by Māṟaṉ Poṟaiyaṉār (q.v.). It deals with *Akapporuḷ* (q.v.) in its five Tiṇais. It consists of 50 *veṇbās* (q.v,), ten for each division. It is included in the *Paidiṉeṉ-kīḻ-k-kaṇakku* (q.v.).

AINDIṆAI ELLUBADU. One of the *Padiṉeṉ-kīḻ-k-kaṇakku* (q.v.) poems by Māvādiyār. It deals with *Akam* (q.v.) theme, under the traditional five divisions, each in 14 veṇbās (q.v.) ; four veṇbās are missing.

AIṆKUṞU-NUṞU. One of the anthologies included in the *Ettu*-t-tokai (q.v.) collection. It consists of 500 short poems, in *akaval* (q.v.) or *āsiriyam* metre (q.v.) on *aham* (q.v.) theme, apart from an invocation by Pārddam Pāḍiya Peruṇdēvaṉār (q.v.). The work is divided into 5 sections by five poets—Ōrambōkiyār, Ammūvaṉ, Kabilar, Ōdalāndaiyār and Pēyaṉ. The first hundred poems deal with the *Marudam* aspect of *akam*, the second hundred with *Neydal*, the third with *Kuriñchi*, the fourth with *Pālai*, while the last section with *Mullai*. The anthology was compiled by Kūḍalūr Kiḻār (q.v.) at the instance of the Chēra king Māndaraṉ Chēral Irumboṟai (q.v.). Besides an old commentary, there is a modern comm. on it by Avvai Duraiswāmy Piḷḷai (q.v.).

AIYAḌIKAḶ KĀḌAVAR KŌṈ (6th cent.). Poet from Kānchīpuram. He was a Pallava King, who is identified with Siṁhavarman III, father of Siṁhavishṇu. He renounced the crown and became a Śaivite ascetic. He composed *Kshēttira-t-tiruveṉbā*. a devotional poem in veṇbā (q.v.) metre. It is included in the Eleventh Saivite *Tirumuṟai* (q.v.) but is now available only in parts.

AIYĀKKAṆṆU. VAIYĀPURI PIḶḶAI. See *Vaiyāpuri Piḷḷiai Aiyākkaṇṇu.*

AIYAṈ PERUMĀḶ PIḶḶAI (19th cent. ?). Poet from Madurai. He wrote the *Pāṇḍi Maṇḍala Sadakam*, a poetical work describing the importance of the Pāṇḍya country.

AIYAṈ PERUMĀḶ SIVANDA KAVIRĀYAR (fl. 16th cent.). Poet, who was a blacksmith by profession. He inaugurated his epic, *Purūrava Saridai* or *Purūravaś Charitra* in the court of Pāṇḍya king Varatuṅgarāma, giving the story of Purūravas.

AIYAṈĀRIDAṈĀR (fl. 8th cent. ?). Poet and author of Puṟapporuḷ *Veṇbā Mālai* (q.v.), an elaborate grammar on *Puṟam* (q.v.) theme. He belonged to the Chēra royal family.

AIYANGĀR, ĀNANDA BHĀRATHI. See *Ānanda Bhārathi Aiyanagār.*

AIYAṄGĀR, ĀNANDA KṚISHṆA. See *Ānanda Kṛishṇa Aiyaṅgār.*

AIYAṄGĀR, IRĀSA GOPĀLA. See *Irāsa Gopāla Aiyaṅgār, V.*

AIYAṄGĀR, KṚISHṆA. See *Kṛishṇa Aiyaṅgār.*

AIYAṄGĀR, M.R. See *Irāgāva Aiyaṅgār, M.*

AIYAṄGAR, MUTTUSĀMI. See *Muttusāmi Aiyangar.*

AIYAṄGĀR, RĀGAVA. See *Rāgava Aiyangār.*

AIYAṄGĀR, VARADARĀSA. See *Varadarāsa Aiyaṅgār.*

AIYAṄGĀR, VEṄGAḌARĀMA. See *Veṅgaḍarāma Aiyaṅgār.*

AIYAṄGĀR, VEṄGAḌARAMAṆA. See *Veṅgaḍaramaṇa Aiyaṅgār.*

AIYAṄGĀR, VĪRARĀKAVA SUVAMI. See *Vīrarākava Suvāmi Aiyaṅgār.*

AIYAR, IRĀMALIṄGA. See *Irāmaliṅga Aiyar.*

AIYAR, IRĀMASĀMI. See *Irāmasāmi Aiyar.*

AIYAR, KAṆABADI. See *Kaṇabadi Aiyar.*

AIYAR, MECHCHADA. See *Mechchada Aiyar.*

AIYAR. NĀGEŚA. See *Nāgeśa Aiyar.*

AIYAR, NĀRĀYAṆA. See *Nārayaṇa Aiyar.*

AIYAR, NĀRĀYAṆASĀMI. See *Nārāyaṇasāmi Aiyar.*

AIYAR, PICHCHU. See *Pichchu Aiyar.*

AIYAR, SADĀVADĀṆI SUBRAMAṆIYA. See *Sadāvadāṇi Subramaṇiya Aiyar.*

AIYAR, SĀMUVĒL PAVUL. See *Sāmuvēl Pavul Aiyar.*

AIYAR, SARAVAṆA PERUMĀḶ. See *Saravaṇa Perumāḷ Aiyar.*

AIYAR, SENDINĀDA. See *Sendināda Aiyar.*

AIYAR, SESHĀCHALA. See *Seshāchala Aiyar.*

AIYAR, ŚIVĀNANDA. See *Śivānanda Aiyar.*

AIYAR, SUBRAMAṆYA. See *Subramaṇya Aiyar, V.V.*

AIYAR, TIRU-VĒṄGAḌA NĀDA. See *Tiru-vēṇgaḍa Nāda Aiyar.*

AIYAR, V.V.S. See *Iyer, V.V.S.*

AIYAR, VARADARĀJA. *See Varadarāja Aiyar, E.S.*

AIYAR, VĒDAKKAṆ. See *Vēdakkaṇ Aiyar.*

AIYAR, VEṄGAḌARĀMA. See *Veṅgaḍarāma Aiyar.*

AIYAR, VĪRABATTIRA. See *Vīrabattira Aiyar.*

AIYAR, VIRŪBĀKSHALIṄGA. See *Virūbākshaliṅga Aiyar.*

AIYAR, VISĀKA-P-PERUMĀḶ. See *Visāka-p-Pirmuāḷ Aiyar.*

AIYŪR MUḌAVAṆĀR (2nd cent.). Sangam poet from Aiyūr, who was patronised by the chieftain Tāmāṉ Tōṇṛi-k-kōṉ. He has left ten poems in the Sangam anthologies.

AIYĀSWĀMY, R. (1911-82). Poet, whose *Velāṅkaṇṇi Mary* shows that the Indian culture looks on the worship of all religions as one and the same spirit is still alive. He has pub. some 20 books, mainly for children. His chief, works are : *Kaṇikkai* (collection of poems), *Kiṇar̤r̤u Tavaḷai* (stories for children ; 1964), *Nāḍōḍi-p-Pāḍalkaḷ* (Folk-songs collected by him for children ; 1960), *Idaya Chuvaḍi* (Book of the Heart ; 1975), *Bāla Rāmāyaṇa*, *Chir̤uvar Śilambu* and *Mōhana Gāndhi*, etc. See *Pūvaṇṇaṇ*.

AKAM. Means love theme, according to Tamil literary tradition. There are five aspects of akam, viz., (i) *Kuriñchi* (the meeting, in secret, of lovers before marriage) ; (ii) *Pālai* (separation of lovers and also elopement); (iii) *Mullai* (patient waiting for the return of the lover) ; (iv) *Marudam* (quarrel between husband and wife) and (v) *Neydal* (pining in separation). Akam also means poetry that deals with love theme in the traditinal way, e.g., *Akanānūṛu* (q.v.).

AKANĀNŪR̤U (*Neḍundokai*). One of the eight anthologies included in the *Eṭṭu-t-tokai* (q.v.) collection. It consists of 400 poems on love theme, in addition to an invocatory poem. The length of the poems included in the anthology varies from thirteen to thirty-three lines. The collection is classified into three parts, which are given suggestive names as *Kaḷir̤r̤iyānai-Nirai* (the array of male elephants), *Maṇimiḍai-pavaḻam* (a string of corals interspersed with gems) and *Nittkilak-kōvai* (a necklace of pearls) ; 145 poets have contributed to this collection. The work was compiled by Uruttirasaṇmaṇ, by the help of the Pāṇḍya king Ukkira-p-peruvaḷudi. There is an old comm. for the first 90 poems. Vengaḍasāmi Nāṭṭār (q.v.) has written a commentary for the whole work.

AKAPPĒY CHITTAR (15th cent. ?). One of the Chittar (q.v.) poets. He was the author of the symbolical poem *Akappey Chittar Pāḍal*.

AKAPPORUḶ. See *Akam*.

AKAPPORUḶ VIḶAKKAM. See *Nambi Akapporuḷ*.

AKARĀDI MŌṆAI-K-KAKARĀDI EDUKAI (17th cent. ?). A small lexical work, dealing with about 7500 words, arranged more or less alphabetically.

AKARĀDI NIKAṆḌU. The first lexical work (1594) by Irēvaṇa Chittar (q.v.), in which words (3368 in number) are arranged in alphabetical order. The name 'Akarādi' for dictionary owes its origin to this work.

AKATTIYAM. Grammatical work by Akattiyar (q.v.), which deals with "Iyal, Isai, and Nāḍakam" in 12000 Sūtras. The work itself was lost before the 12th cent., though some Sūtras are preserved in the commentaries of Ilambūraṇar (q.v.) and Mayilainādar (q.v.) and in the *Pērakattiya-t-tiraṭṭu*.

AKATTIYAR Said to be the father of the Tamil language, associated with the story of the two earliest Sangams, and mentioned in particular by tradition as the guru of Tolkāppiyar (q.v.). Perhaps he was one of the early Tamil grammarians who lived after Tolkāppiyar. His works are said to be : *Akattiyam*, *Yāḻ-nūl*, *Akattiyar* and *Pāṭṭiyal*. Tradition has it that his twelve disciples wrote the *Paṇṇiru Paḍalam*.

AKATTIYAR (fl. 9th or 10th cent.). Poet, who compiled a few Tēvāram hymns in the *Tēvāra-t-tiraṭṭu*.

AKATTIYAR (fl. 13th cent. ?). Chittar poet, whose interests seem to have ranged from magic and philosophy to medicine and yoga, on all of which there are extant some works in his name.

AKILAṆ. See *Akilāṇḍam, P.V.*

AKILĀṆḌAM, P.V. (Akilaṇ ; 1923-). Popular novelist and short story writer, following Kalki (q.v.). He has pub. about

20 books. *Peṇ* (Woman ; 1946 ; on freedom struggle and patriotic fervour), *Pāvai-Vilakku* (The Lamp-bearing Damsel ; 1958 ; on the tenacious love of a girl for a married man), *Vēṅgaiyiṇ Maindaṇ* (The Tiger's Son ; historical romance ; 1961) and *Poṇmalar* (Flower of Gold ; 1965) are his important novels. His *Chittira-p-Pāvai* (novel ; 1968 ; q.v.) won him the Jñānapītha Award. *Saktivēl* and *Nilaviṇilē* are two of his short story collections. His works have been tr. into many Indian and foreign languages.

AKKARAICHCHĪMAIYIL. Travelogue (3rd ed., 1960) by Sōmu (Sōmasundaram, N.P. ; q.v.), which describes the author's visit to some European countries.

AKŌRA MUṆIVAR (17th cent.). Poet, who was born at Tiruvārūr. He was the author of the following sthala-purāṇas in verse : *Kāṇappēr-purāṇam*, *Kumbakōṇa-purāṇam* and *Vēdaraṇia-purāṇam*.

AKŌRA ŚIVĀCHCHĀRIYĀR (fl. 16th cent.). Born at Chidambaram, he was the Guru of the Pāṇḍya king Adivīrarāma Pāṇḍiyaṇ (q.v.) and was the author of *Akōra Pattadi*, a Śaiva Siddhāntic work in verse.

ALA VAḶḶIYAPPĀ. See *Vaḷḷiyappa, Aḻa*.

ALAGIRISĀMI, G. (1923-73). One of the best short story writers. His short story collections are : *Alagirisāmi Kadaikaḷ* (1952), *Sirikkavillai* (1952), *Tavappayaṇ* (1954), *Kālakaṇḍi* (1957), *Teyvam Piṟandadu* (1960), *Anbaḷippu* (winner of Sahitya Akademi award), etc. His stories are mainly on family life, child psychology, and the workings of the human mind in general. There is refinement, restraint, and consumate art about many of his stories, some of which are genuine achievements. 'Āṇmakaṇ', 'Kiḻaviyiṇ Lakshiyam' and 'Rājā Vandār' are only some examples. He has also written a novel, *Doctor Aṇasūya*, ambitious but sentimental. His *Kavi-ch-chakkravartti* is a historical drama. He has written five collections of essays in appreciation of Tamil poetry, modelled on T.K.C.'s (q.v.) writings. In *Ñāṇa Kaṇḍa Eḻuttāḷarkaḷ* (1961), he introduces the leading writers of the day, whom he had interviewed. His essays are all characterised by a vein of mild humour. He has tr. into Tamil, many English works on varied subjects. He also edited works such as *Kambarāmāyaṇam* (q.v.).

ALAI ŌSAI (The Sound of the Waves). Novel (1953) by Kalki (q.v.), which won a posthumous prize from the Sahitya Akademi. It is a voluminous novel based on the conditions of the pre-freedom and post-freedom period in India, weaving as a background the Gandhian movement. It describes the story of the star-crossed lovers, Rāghavaṇ and Dhāriṇi. Rāghavaṇ, however, marries another girl, Sītā and the couple happen to meet Dhāriṇi, assumed dead long ago, under the shadow of the Taj Mahal. A few years later, Sītā dies and Rāghavaṇ returns to Dhāriṇi, who is maimed during the partition riots. The novel has been tr. into some of the Indian languages.

ALAKA SUNDARAM ALIAS FRANCIS KINGSBURY (1873-1941). Writer from Jaffna, Ceylon, who was son of C.W. Dāmōdaram Pillai (q.v.). He was Assistant Editor of the Madras University Tamil Lexicon and authored *Yēsu Varalāṟu*, *Rāmaṇ Kadai*, *Pāṇḍavar Kadai*, *Chaṇḍirahāsam*, etc. in prose. His well-known work, written in collaboration with Godfrey Edward Phillips is *Hymns of the Tamil Saivite Saints* (Calcutta, 1921), translations from the *Tēvāram* (q.v.).

ALAKIA CHRRAMBALA KAVIRĀYAR (fl. 1647). Poet from Midilaippaṭṭi in Sivakaṅgai. He wrote the *Taḷa Siṅga Mālai* in praise of his patron Rakunātha Sētupati, in Kārikai (q.v.) metre.

ALAKIA CHOKKANĀDA PIḶḶAI (d. 1885). Composer of songs from Tachchanallūr in Tirunelvēli. His chief work is *Piḷḷai-Tamil* (q.v.) and an *Andādi* on Kāndimadi Ammai, goddess of Tirunelvēli temple. He has also sung a *Kādal*, a minor literary form or *prabandha* known for erotism, on his patron Muttusāmi Piḷḷai.

ALAKIA MAṆAVĀLADĀSAR. See *Maṇavāladāsar*.

ALAKIYA MAṆAVĀḶAPPERUMĀḶ NĀYANĀR (fl. 15th cent.). Writer from Srirangam. He is brother of Piḷḷai Lokāchchāriyar (q.v.) and wrote the *Achchāriya Hirudayam* and *Maṇipravāla* (q.v.) commentaries on *Tiruppāvai* (q.v.), *Tiruvandādi* (q.v.), etc.

ALAKIYA MAṆAVĀḶA ŚĪYAR (fl. 12th cent.). Writer from Srirangam, who wrote *Maṇipravāla* commentaries on *Tiruvāymoḻi* (q.v.), *Tiruviruttam*, etc.

ALAKIYA NAMBI (18th cent.). Author of *Kuru-parambarai Varalāṟu* (q.v.).

ĀLĀLASUNDARAM PIḶḶAI (fl. 20th cent.). Writer, who has tr. into Tamil the Sanskrit *Dēvi Bhāgavatam*, etc. and wrote commentaries on *Periya Purāṇam*, *Kāñchi Purāṇam*, etc. He is also the author of books on religious philosophy like *Sivajñāna-boda Nuṭpam*, etc.

ĀLANDŪR MŌHAṆARAṄGAM. Modern writer, who has written plays for children. *Vetri Eṅgaḷ Kaiyilē* (Victory is in our Hands) and *Nāṅgaḷ Nallavarkaḷ* (We Are Good) are the plays written and published by him. His plays *Royyē Nī Pōyviḍu* (Farewell to Falsehood) is a poetic (verse) drama.

ALAVAI NŪL (12th cent. ?). Treatise on logic, which was written in Kārikai metre. It is quoted in old commentaries, but is now extinct.

ĀḶAVANDĀR (fl. 18th cent.). Poet from Vembattūr, who tr. the *Ñānavāsishṭa* in 2055 stanzas into Tamil. One Aruṇāsala Sāmi has written a commentary on this translation.

ALIĀR PULAVAR (fl. 18th cent.). Muslim poet, who wrote two war-ballads, *Indirāyaṇ Paḍaippōr* and *Ibuṇi Āṇḍān Paḍaippōr*.

AḶḶŪR NAṆMULLAIYĀR (fl. 2nd cent.). Sangam poetess from Aḷḷūr, 11 of whose poems are in the anthologies. Her poems treat of love and problems of domestic life. She is noted for lively description of female life.

ALPHABETA INDICA. See *Amaduzzi, Giovanni Cristoforo*.

ALUHAṆI-CH-CHITTAR (15th cent. ?). One of the popular Sittar poets, whose poem, known collectively as *Aḻuhaṇi-ch-Chittar Pāḍal*, are included in the *Sittar Ñāṇa K-Kōvai* (q.v.). The strain of his writing is one of lamentation over the then-existing casteism and idol-worship, hence his name, meaning the Weeping Chittar.

ĀLVĀR. See *Nālāyira-t-tivviya-p-pirabandham*.

AḶVĀRAPPA PIḶḶAI (1839-1924). Author of *Vaḷḷiyūr Tala-purāṇam* and *Vaḷḷiyūr Kāvaḍī Vāibavam*, in verse. He has a reputation for *Sandam* or rhythmic patterns. His prose work is *Kirahasta Tarumam* on home-life.

AMADUZZI, GIOVANNI CRISTOFORO (1740-92). Author of *Alphabeta Indica, id est. Granthamicum seu Samscrudamico-Malabaricum, Indostanum sive Venarense, Nagaricum Vulgare et Talinganicum*. Romae : Typis Sac. Congregationis de Propag. (Fide, 1791). The Preface is by Paulinus a Sancto Bartholomaeo.

AMBAI. Modern short story writer ; she experiments with the psychological motivations of characters in particular contexts. Her short story collection *Siragugaḷ Mur̤iyum* (1977) is characterised by a range of feminine moods.

AMBALATTĀḌI MUDALIYĀR. See *Nārāyaṇa Mudaliyār*.

AMBALAVĀṆA-K-KAVIRĀYAR (fl. 18th cent.). Poet from Tillaiyāḍi in Chōlamaṇḍalam. Son of Aruṇāsala Kavirāyar of *Irāmanāṭakam* (q.v.) fame, he wrote the *Arappalīsura Sadaham* (q.v.).

AMBALAVĀṆA-K-KAVIRĀYAR. Poet from Marudūr, who wrote *Ādittapuri Purāṇam* in verse, a sthala-māhātmya.

AMBALAVĀṆA TĒSIKAR (fl. 19th cent. ?). Writer from Turaisai, who was head of the Tiruvāvaḍuturai Mutt. He has left about 13 works including the *Tasa Kāriyam* and the *Saṇmārkka Sittiyār* on Śaiva Siddhānta philosophy.

AMBIHĀNANDAR (8th cent. ?). Said to be the brother of Pōkar (q.v.), and the author of *Muppu-ch-Chūttiram*, a medical treatise.

AMBIKĀPADI (13th cent. ?). Poet, said to be the son of the celebrated Kambaṇ (q.v.). He was the author of *Ambikāpadi-k-kōvai* (q.v.).

AMIRDALIṄGA SUVĀMIKAḶ (15th cent. ?). Poet, who was attached to the Tiruvaṇṇāmalai Mutt. He wrote the *Tiru mayilai-t-talapurāṇam* in verse.

AMIRDA-PADI (10th cent. ?). A Jaina epic, which is no longer extant.

AMIRDA SĀHARAR (Amida Sākarar or Amuda Sākarar ; fl. 11th cent.). Jaina writer from Tībaṅguḍi and author of *Yāpparuṅgalam* (q.v.) and *Yāpparuṅgala-k-kārihai* (q.v.).

AMIRDAM PIḶḶAI (1845-99). Author of *Peṇami Ner̤i Viḷakkam* in two hundred veṇbas (q.v.), about good conduct in women, and also *Tamil̤ Viḍu Tūdu* in verse. His *Yāppilakkaṇa Viṇā Viḍai* is a prose-treatise on prosody, in question and answer form. He was editor of "Tamil Selvam", a magazine.

AMIRDAM SUNDARANĀDA PIḶḶAI (fl. 20th cent.). Poet, who was the author of *Vayalūr Purāṇam*, *Tiriśirā-malai-k-kōvai*, *Pulavarār̤r̤u-p-paḍai*, etc.

AMMAICHCHI (fl. 17th cent.). Poetess, who wrote the *Varuṇakulādittaṇ Maḍal* (q.v.) on her patron Varuṇa Kulādittaṇ.

AMMAIYAPPAR. Writer from Teṇsēri in Koṅgunāḍ, who wrote a Purāṇa on the temple at Teṇsērigiri.

AMMAIYĀR, KĀRAIKKĀL. See *Kāraikkāl Ammaiyār*.

AMMAIYAR, NĪLĀMBIKAI. See *Nīlāmbikai Ammaiyār*.

AMMĀL, VISĀLATCHI. See *Visālatchi Ammal*.

AMMĀṆAI. Ballad or a folk narrative in popular flowing metrical form. It is also name of a part of a poem as in the *Tiruvāsakam* (q.v.).

AMMŪVAṆĀR (fl. 2nd cent. ?). Saṅgam poet, represented in most of the Saṅgam anthologies of *akam* (q.v.) poems. He wrote 100 stanzas on *Neidal* (see under Akam) in *Aiṅgur̤unūr̤u* (q.v.).

AMUDAṆ, PŪVAI. See *Pūvai Amudaṇ*.

AMUDANĀR (fl. early 11th cent.). Poet, who sang 100 verses in praise of Rāmānuja ; it was under Rāmānuja's orders that this poem too was included in the Vaishṇava Canon. The poem is important as it gives in chronological sequences the 12 Āl̤vārs.

AMUDAṆĀR, TIRU VĀLI. See *Tiru Vāli Amudaṇār*.

AṆADĀRI (fl. 16th cent.). Poet from Vāyal in Toṇḍaināḍ. He tr. (1564) the Sanskrit *Sundara-pāṇḍiyam* into Tamil verse. It narrates the birth, military expedition, and marriage of Queen of Madura with Śiva, in about 3000 verses.

ĀNANDA BHĀRATHI AIYANGĀR (1786-1846). Poet from Umayammāḷ-puram near Tanjāvūr. He has written musical dramas like the *Uttara-rāmāyaṇa Kīrtaṇai*, the *Bāgavada Tasamaskanda Nāḍakam*, and the *Tiruviḍai Marudūr Noṇḍi Nāḍakam* (q.v.). He has also left musical compositions such as the *Aḻahar Noṇḍi-ch-chindu* (q.v.) and the *Vēdānda Tēsikar Kīrtaṇai*.

ĀNANDA DEVAṆ (fl. 19th cent.). Author of *Uttara-rāmāyaṇam*, a verse-drama.

ĀNANDA KAVIRĀYAR. Author of the *Uttara-rāmāyaṇa Nāḍakam*, an opera or musical drama. His time is not certain.

ĀNANDA KṚISHṆA AIYAṄGĀR (fl. 20th cent.). Poet, who is known as Abinava Kāḷamēkam or modern Kāḷamēkam (q.v.). He was the author of poetical works such as *Kaṇṇaṇ Kiḷikkaṇṇi*, *Nīdiveṇbā Nāṟpadu*, *Veḷḷiviḷakka Mālai*, etc.

ĀṆANDA-K-KŪTTAR (fl. 16th cent.). Poet from Vīranallūr in Tirunelvēli. He wrote the *Tiru-k-Kāḷatti-p-purāṇam*, a sthala-mahātmya in verse.

ĀNANDA RAṄGAM PIḶḶAI (1709-61). An Adviser to Dupleix, the French Governor of Pondicherry, he kept a diary of events during the period 1736 to 1760, written in colloquial Tamil prose ; there is an English tr. of the whole diary by H. Dodwell. In French the work was entitled : *Dupleix ; le siege de Pondicherry en 1748* (1870).

ĀNANDATEERTHAṆ, HĒMA. See *Hēma Ānandateerthaṇ*.

ANANDĀCHĀRI, ĀKKŪR (1903-). Prose writer, who has published about 25 books ; biographies (original) and translations from Tagore and Prem Chand.

AṆAVARATAVIṆĀYAKAM PIḶḶAI, S. (1877-1940). Author of *The Sanskrit Element in the Vocabularies of the Dravidian Languages* (University of Madras Dravidic Studies, 1919) and of *Nachchinārkiniyar*, *Avvaiyar* and *Tamiḻ Perumakkaḷ Varalāṟu*. He compiled proverbs in Tamil.

AÑCHAṆA-KESI (10th cent. ?). A Jain or Buddhist epic, now lost, surmised from its suffix to have dealt with religious controversy, like other works with the same suffix.

ANDĀDI. A literary form where the last letter, syllable, or foot of a verse, begins the first line of the following verse, e.g. Sarasvadi Andādi (see under Kambaṇ).

ANDAHA-K-KAVI VĪRA RAHAVA MUDALIYĀR (fl. 17th cent.). A blind poet from Pudūr near Kānchīpuram. He went to Ceylon and got the patronage of king Pararāsa Sēkaraṇ. He wrote the *Kaḻu-k-kuṇṟa-p-purāṇam* and many minor prabandhas (q.v.) as the *Chandira Vāṇaṇ Kōvai*, *Sēyūr murukaṇ Piḷḷai-t-tamiḻ*, *Tiruvārūr-ulā*, etc.

ĀNDAIYĀR (fl. 2nd cent.). Sangam poet from Chiṟai-k-kuḍi. He has left about 10 poems on the *aham* (q.v.) theme in the Sangam anthologies.

ĀṆḌĀḶ (fl. 8th cent.). A celebrated Vaishṇavite poetess from Srīvilli-puttūr in Pāṇḍināḍ, who is counted among the twelve Āḻvārs. A foundling and the foster-daughter of Periyāḻvār (q v.), she is also called "Kōdaiyār" and "Nāchchiyār". Her works are : *Tiru-p-pāvai* (q.v.) and *Nāchchiyār Tirumoḻi* (q.v.). One of the three major poetesses of Tamilnāḍu, her poetic experience is only one, namely, her love for Kṛishṇa as the love of a woman for her lover. She saw herself as one of Kṛishṇa's *gopis*, sought him with singular fervour and determination, and is said to have achieved union with Him as last at Śrīraṅgam.

ANDAMĀṆ KAIDI. Drama (1945) by K.C. Krishṇamūrti, which opposes child-marriage and instead advocates love-marriages and remarriage of women. This was a popular drama on social reform and has been made into a film.

ANDERSON, ROBERT. British Indologist, who authored *Rudiments of Tamil Grammra* combining with the rules of Kodum Tamil, or the ordinary dialect, an introduction to Shen Tamil, or the elegant dialect of the language (London, 1821). Anderson was Assistant Professor of Oriental Languages at the East India Company College, Madras.

ĀṆḌI-P-PUḶAVAR (fl. 17th cent.). Poet from Ūṟṟangāl near Toṇḍaimaṇḍalam near Cheñji, he was the authar of *Āsiriya Nikaṇḍu* (q.v.), and also of *Uraiyaṟi Naṇṇūl*, a verse-commentary on a part of *Naṇṇūl* (q.v.).

ANDŌṆI-K-KUṬṬI AṆṆĀVIYĀR (fl. 18th cent.). Christian poet from Maṇappāṟai in Madura, who wrote the *Krisṭu Samaya-k-kīrtaṇam* of the Christian Psalmody.

ANDREWS, A. Author of *The English and Tamil Popular Vocabulary, Arranged According to the Parts of Speech* (Madras, 1889).

ANDRONOV, MIKHAIL SERGEEVICH. Russian Indologist and author of *Grammatika Tamil skogo Jazyka* (Moscow, 1966 ; reviewed by P.C. Gaṇēshsundaram in the Journal of Tamil Studies, I, 169-82), *Licvnyje formy glagola sovremennom Tamils' skom jazyke Jazyki Indii* (Moscow, 1961 ; on personal forms of verbs in contemporary Tamil), *Razgovornyi Tamil' skii Jazyki ego dialekty* (Moscow, 1962), *A Standard Grammar of Modern and Classical Tamil* (translated by the author from the original Russian ; 1969), *Tamils' skii Jazyk* (Moscow, 1960) and *The Tamil Language* (tr. by V. Korotky, Moscow, 1965). His works relating to Dravidian studies are : *Dravidijskie Jazyki* (Moscow, 1965), *Materials for a Bibliography of Dravidian Linguistics* (University of Malaya, Kuala Lumpur ; 1966), *Two Lectures on the Historicity of Language Families* (Annamalai University, 1968) and *Relationships of the Dravidian, Indo-Aryan, and Uralian Groups* (1968).

AṆI IYAL (10th cent. ?). Perhaps the earliest treatise on alaṅkāra or poetic ornament, now lost. It is referred to in the comm. on *Yāpparuṅgalam* (q.v.). The same name is given to *Taṇḍi Alaṅkāram* (q.v.) or *Dandi Alanikāram* also.

AṆIVŌṆ, PIṞAI. See *Piṟai Aṇivōṇ*.

ANKETELL, CYRUS P. Author of *A Prouncing English-Tamil Dictionary with Abbreviations* (Madras, 1888) and *Student's Illustrated Pronouncing English-Tamil Dictionary* (rev. ed., Madras, 1898).

AṆṆĀDURAI, C.N. (1909-69). Prose writer and orator from Kānchipuram, who was

Chief Minister of Tamilnadu and a leader of the D.M.K. He was also editor of the 'Tirāvidanāḍu' paper. He was the author of several collections of essays, like *Nilaiyum Niṇaippum*, *Nāḍum Eḍum*, *Āriya Māyai*, *Māji Teivaṅgaḷ*, etc. While his *Kambarasam Kāmarasam* won its way to public notice through its criticism of the Aryan bias in the *Rāmāyaṇam*, it is clearly a daring attack on the celebrated Kambaṉ (q.v.) and is one of the few books that have ventured to examine his defects. Of course, Aṇṇādurai's approach is not objective : all his works are fiercely pro-Dravidian and anti-Brahmin. He wrote a number of plays, of which *Oru Ratri* (One Night), *Velaikkāri* (Maidservant) and *Raṅgōṇ Rādā* have been filmed. His *Nīdi Dēvaṉ Mayakkam* is a satire on mythologies, while *Nalla Thambi* is a social drama. He also wrote novels and short stories, but as literary productions only his essays will have any value for posterity. However, he was a great mass orator and the idol of a considerable group of young men, students and illiterates.

According to Aṇṇādurai, his literary writings were intended to create a classless society, where everyone including the poor enjoy equality and freedom, but according to his social and political philosophy, all the ills are due to Aryan culture and machinations of the Brahmins.

AṆṆAMĀḶ (fl. 20th cent.). Writer from Salem ; she authored *Aḻakammāḷ*, a novel.

AṆṆĀMALAI, CHIṆṆA. See *Chiṇṇa Aṇṇamalai.*

AṆṆĀMALAI, S.A.P. (1924-). Novelist, who has written many novels like *Pirammachchāri*, *Nī, Sollādē, etc.* Ed. of 'Kumudam', a Tamil weekly.

AṆṆĀMALAI REṬṬIYAR (1861-90). Poet from Seṇṇik-Kuḷam in Pāṇḍiṇāḍ. He was patronised by the zamindar of Ūṟṟumalai. He wrote a few prabandhas (q.v.), but is remembered for his *Kāvaḍi-ch-chintu* (q.v.), beginning "Eṇṇaḍi nāṉ peṟṟa maṅgai". This is the best of the *Kāvaḍi-ch-dhindus* (q.v.).

AṆṆAṄKARĀCHĀRYAR, PRATIVĀDI BHAYANKARA (b. 1891). Writer from Kānchipuram, who has ed. and pub. about 300 works on Vaishṇavism. His commentaries on the *Nālāyiram* (q.v.) are his substantial contribution.

AṆṆĀSĀMI MUDALIYAR (fl. 19th cent.). Writer from Amarambēḍu in Toṇḍaimaṇḍalam, who has tr. into Tamil prose the Thousand Nights' Tales or Arabian Nights Entertainments.

AṆṆĀVIYĀR (fl. 19th cent. ?). Writer from Varākanagar ; he compiled a well-known collection of proverbs, entitled *Paḻamoḻi.*

AṆṆĀVIYĀR (fl. 19th-20th cent.). Poet from Adivīra-rāmaṉ Paṭṭiṇam. He has rendered the *Mahābhārata* into ballad-form, called the *Mahābhārada Ammāṇai.*

AṆṆĀVIYAR, ANDŌṆI-K-KUṬṬI. See *Andōṇi-k-kuṭṭi Aṇṇāviyār.*

AṆURĀDHĀ RAMAṆAṆ. Writer, whose *Chiṟaikaḷ* (Prisons, 1980) is a collection of short stories.

AṆUTTAMĀ. See *Rājēsvari Padmanābhaṉ, Anuttamā.*

APPĀDURAI PIḶḶAI, KĀSINĀTHAṆ (1907-). Author of *Kazhagam English-Tamil Pocket Dictionary* (Madras, 1952, 2nd ed., 1957, reprint 1960) and *The Mind and Thought of Tiruvaḷḷuvar* (Madras, 1966).

APPAIYA TĪTCHIDAR (1554-1626). A prolific author in Sanskrit, who has written, in Tamil, the *Advaida Sūriyōdayam*, on Advaita philosophy.

APPAṆṆA NĀYAKKAR (fl. 19th cent.). Poet, who wrote the musical drama *Vāṇāsura Nāḍakam* (1890).

APPAR, VĀKĪSAR OR TIRUNĀVUKKARĀSU NĀYANĀR (fl. 600-681). Poet from Tiruvāmur, who is one of the major Śaivite poets of the Bhakti Movement and one of the three poets who composed the *Tēvāram* hymns (q.v.) ; his contribution consists of 313 hymns. Born of Śaivite parents, he became a Jaina after their death and changed his name to Dharmasēna. He was later reclaimed to Śaivism by his sister Tilakavati. He also converted a Pallava king from Jainism to Śaivism. He went singing Śiva's praises from temple to temple, while facing Jaina persecution. Sambandar (q.v.), greeted him as "Appa" or Father, hence his name. He is recognized as a staunch, bold Śaivite devotee as well as a master of the verse-form called *Tāṇḍakam*. His songs pour forth his heart's anguish and its deep yearning for the grace of God.

APPĀSĀMI CHEṬṬI (fl. 20th cent.). Poet, who wrote the musical drama, *Vāli Mōṭcha Nāḍakam*.

APPĀSWĀMI CHAKRAVARTI. Author of *Jaina Literature in Tamil* (Arrah, 1941).

APPĀSĀMY PIḶḶAY, C. Author of *Anglo-Tamil Manual or Phrase Book Based on Forbes' Hindustani Manual* (Madras, 1870 ; 2nd rev. ed. 1884 ; 3rd ed. 1894), *Manual of Indian Terms* (Madras, 1861 ; 2nd rev. ed. 1882), and The Translation Guides for the Use of Students.

APPĀVAIYAR (fl. 19th cent.). Author of *Tāṇḍava Mālai*, an astrological work, in sixty-eight stanzas ; he also wrote the *Vīraṭṭāṇa Purāṇam*, a Sthala-Māhātmya.

APPĀVU MUDALIYĀR (fl. 19th cent.). Author of *Vishṇu Tattuva Viḷakkam*, *Teṇṇōsāriya Pirabāva Tībikai*, etc.

APPĀVU PIḶḶAI (fl. 19th cent.). Poet, who was the author of musical dramas like *Chittirāṅgi Vilāsam* (1886), *Arichchandira Vilāsam* (1890) and *Nūdaṇa Pukaḻēndi Sabā* (1893).

APPĀVU PIḶḶAI (fl. 19th cent.). Author of the *Seyamuṇi Sōdiḍa Sūttiram*, an astrological work.

APPULIṄGAM, K. See *Kalaivāṇaṇ*.

APPUSWĀMI, P.N. (1891-1986). Writer from Madras ; he has pub. more than 50 works. Though a lawyer, he wrote popular scientific books like *Aṟpuda Ulakam*, *Miṇsārattiṇ Vindai*, etc., besides translating some select poetical pieces from ancient classics as well as from Subramaṇya Bhārati (q.v.). He has written on practically every aspect of scientific progress. He was co-founder of the well-known Tamil magazine "Kalaimagaḷ" in 1930.

ARABATTA NĀVALAR (fl. 18th cent.). Author of the *Bharata Sāttira Ilakkaṇam*, a treatise on dance.

ARAIYAṆĀR, MUṆṞUṞAI. See *Muṇṟuṟai Araiyaṇār*.

ARANERI-CH-CHĀRAM (Essence of Dharma ; 13th cent.). Didactic work in verse by Muṇai-p-pāḍiyār, a Jaina, based on *Aruṅgala-ch-cheppu* (q.v.). It consists of 226 *veṇbās* (q.v.) and provides some rules for human conduct.

ARAṄGA SRĪNIVĀSAṆ. Poet, whose *Maṇita Teyvam Kānti Katai* (1980) is an epic of 5,183 *Viruttam* (q.v.) stanzas on Mahatma Gandhi.

ARAṄGANĀDA MUDALIYĀR (1837-93). Poet, who was the author of *Kachchi-k-Kalambakam*, a minor *Prabandha* (q.v.) on the Kāñchīpuram shrine.

ĀRAṆI KUPPUSĀMI MUDALIĀR (fl. 20th cent.). One of the popular novel writers in the first half of the 20th century, his novels are mainly adaptations from cheap English novels. He wrote some 43 novels.

ARAPPAḶĪSURA SATAKAM. Ethical work by Ambala Vāṇa-k-Kavirāyar 1 (q.v.), which consists of 100 long *viruttams* (q.v.), each stanza ending in a religious refrain.

ARASA-CH-CHATTAM. Like *Aviṇanda Mālai* (q.v.), it is a book probably on politics, which is not extant. It is mentioned in the comm. on *Yāpparuṅgalam* (q.v.).

ARASA-KĒSARI (fl. 16th cent.). Poet from Jaffna, Ceylon. Author of *Iraguvaṁsam* (q.v.).

ARASAṆ, MUḌI. See *Muḍi Arasaṇ*.

ARASAṆ SAṆMUKAṆĀR (1868-1915). Grammarian from Sōl̲avandāṉ near Madurai, who has written a well-known exposition of the prefatory verse to *Tol-kāppiyam* and a comm. on *Tiru-k-kuraḷ* (q.v.). He also tried his hand at minor poems, like *Pañchatandira veṇbā* the story of the Sanskrit *Pañchatantra*, in veṇbā metre.

ARASU, S.R.V. Author of *Voice of Vaḷḷalār* (1974).

ĀRĀVAMUTHAṆ, T.G. Author of *Account of the Tamil Academies* (Madras, 1931) and *The Kāvēri, the Maukahāris and the Sangam Age* (University of Madras, 1925).

AṚAVĀṆAṆ, K.P. Modern writer, who is known for his biographies.

ARDEN, REV. A.H. (1841-97). Author of *A Progressive Grammar of Common Tamil* (Madras, 1891 : 5th ed., 1954, reprint 1962) and *A Companion Reader to Arden's Progressive Grammar of Common* Tamil (2 vols., London and Madras, 1893). He also tr. *Panchatantra* into Tamil, with notes (1893).

ARICHCHANDIRA PURĀṆAM (*Hariśchandra Purāṇam*). Poem by Vīra Kavirāyar (q.v.), dealing with the story of Harichchandira or Rājā Hariśchandra in *viruttam* metre. The chapter 'Chandiramathi Pulambal 'in Mayāṇa Kāṇḍam bubbles with pathos.

ARIDĀSAR (1507-30). Writer from Nākalāpuram, who was the author of *Irusamaya viḷakkam*, which tries to establish the superiority of Vaishṇavism over Śaivism.

ARIEL. French scholar, who tr. the *Kuṟal* and Avvaiyār's works into French.

ARIHARA-PUTTIRA UBĀTTIYĀYAR (fl. 19th cent.). Writer from Poykai-p-Pākkam. He was the author of *Vivēka Chintāmaṇi*, a popular ethical work in *viruttam* metre.

ARISIL KIḶĀR (fl. 2nd cent.). Poet from Arisil, who is one of the Sangam poets, considerably represented in the anthologies ; he was the author of the 8th decade of the

Paḍiṟṟuppattu (q.v.) on the Chera king Perum Chēral Irumboṟai. It is inferred from his poems in Puram (q.v.) that he was one of the poets who sought to bring back the erring chieftain Pēkaṇ to his wife.

ARIVAṆĀR (fl. before 12th cent.). Author of *Pañchamarabu* (q.v.), referred to by Aḍiyārkunnallār (q.v.), but not extant now.

AṚIVU. Author of *Tamil-English*, *English-Tamil Dictionary* (2nd ed. *Times of Ceylon*, Colombo, 1932 ?).

ĀRIYAPPA PULAVAR (fl. 18th cent.). Poet from Kumbhkōṇam. He was the author of the *Bhāhavada-t-tiraṭṭu* in 4970 viruttams (q.v.), being a tr. of the Sanskrit *Vishṇu Bhāgavata*.

ARNOLD, J.R. ALIAS SADĀŚIVAM PIḶḶAI (1820-96). Writer from Jaffna, Ceylon. Editor of the paper "Udaya Tārakai", his prose works are : *Sādāraṇa Idikāsam*, *Indū Tēsa Charittiram*, *Pāvalar Charittira Tībam*, *Vaṇa Sāstiram*, etc. His *Illaṟa Noṇḍi* is a verse-work on family life. He also authored *A Compend of Astronomy* (Jaffna, 1861) and *A Compend of Universal History* (Jaffna, 1858).

ĀKŌKIASWĀMI, M. (d. 1968). Author of *The Classical Age of the Tamils* (University of Madras, 1967).

ARPOUDAM, SAVERIAKOUTTYODEAR. Author of *Lecons faciles de Francais et de Tamoul* (Pondichery, 1860).

ARPUDA-T-TIRUVANDĀDI. Devotional poem by Kāraikkāl Ammaiyār (q.v.) in 101 *veṇbās* (q.v.) and in *andādi* (q.v.) arrangement. It is in praise of Śiva.

ĀṚṚUPPAḌAI. A literary form, popular in Sangam times, which is in the form of an address by a minstrel to another minstrel, directing him to his patron. It is a descriptive poem, describing the greatness of the patron as well as the beauty of the country through which the minstrel is directed to pass. See *Malaipaḍukaḍām*.

ARU. SŌMASUNDARAM. Modern poet, whose *Chiṟuvarukku Viññāṇam* (Science for Youngsters) consists of poems on scientific discoveries and inventions.

AṚUḶĀḶA TĀSAR (fl. 16th cent.). Poet from Nellinakar, who tr. in 1550 the Sanskrit *Vāsudeva Kathā*, the tr. being called the *Bhāgavatam* (1543), which consists of 9147 *viruttams* (q.v.). It is a collection of stories and legends connected with Vishṇu and his 10 incarnations. Though its poetic value is not much, it will continue to serve as an encyclopaedia in this field for centuries to come.

ARUḶAPPA NĀVALAR (fl. 17th cent.). A Christian poet from Jaffna, Ceylon, who was author of the *Tiru-chchelvarāsar Kāviyam*, an epic on the life of a Roman Catholic saint.

ARUḶNANDI ŚIVĀCHCHĀRIYĀR (fl. 13th cent.). Writer from Tiru-t-tuṟaiyūr. A disciple of Meykaṇḍa dēvar (q.v.), he was author of *Śiva-ñana Siddhiyār* (q.v.) and *Irupā Irubadu*, two works on Śaiva Siddhānta philosophy.

ARUḶRĀJAṆ, R. Author of *Srīmagaḷ Senior Dictionary*, *English-English Tamil* (Madras, 1964).

ARUMAIRĀJAṆ, ISAAC. See *Isaac Arumairājaṇ*.

ARUMARUNDU TĒSIKAR (fl. 18th cent.). Lexicographer from Tiruchendūr, who was author of *Arumboruḷ Viḷakkam* (q.v.), a lexical work.

ARUMBORUḶ VIḶAKKAM (1763). Lexical work by Arumarundu Tēsikar (q.v.). Based on *Sūḍāmaṇi Nikaṇḍu* (q.v.) etc., it consists of 700 viruttams (q.v.) and gives the meanings of more than 3200 words.

ĀṞUMUGAM, POOVAI S. (1927-). Writer, who has pub. novels like *Vasanda Pairavi*, *Oṟṟai Rojāppū* and short story collections like *Kaḍal Muttu*, *Amirdam*, etc. His *Pūvaiyiṉ Kadaikaḷ* (short story collection) won the Tamilnāḍ government prize. His one-act play 'Makuḍi' won the Āṉandavikaṭaṉ prize in 1961. His "Kalki Mudal Akilaṉ Varai" is a criticism on Tamil short story. He was editor of the 'Umā' (magazine) from 1954 to 1963.

ĀṞUMUGAM, R. (1915-). Writer, who has pub. about 10 books : *Viḍi-veḷḷi*, *Nīṟu Pūtta Neruppu* (both short story collections), *Poṉvaṇḍu* (novel), etc.

ĀṞUMUGAM PIḶḶAI (fl. 19th cent.). Poet from Pūvār, who was author of the *Arichchandira Veṇbā* (1884), the story of Hariśchandra in *veṇbā* (q.v.) metre.

ĀṞUMUGA-T-TAMBIRĀṈ (fl. 19th cent.). Writer from Karuvūr in Chōḷanād, who was head of a Śaivite Mutt. He wrote a comm. on *Periya-purāṇam* (q.v.). Then he was converted to Christianity, and wrote the *Aññāṇakkummi*, *Iraṭchakar Avatāram*, *Cheka Uṟpattī*, etc., in verse, on Christian themes.

ĀṞUMUKA NAIṈĀR PIḶḶAI (d. 1925). Writer, who edited a magazine at Colombo, called the "Meykaṇḍāṉ". He was the author of *Sāliya Andaṇa Purāṇam* and *Sivakalai-p-purāṇam*, both in verse.

ĀṞUMUKA NĀVALAR (1823-79). Prose-writer, commentator and editor from Jaffna, Ceylon ; "Nāvalar" (orator) was a title conferred on him by the Tiruvāvaḍu-durai Mutt. He was an outstanding figure in Tamil literary history, particularly because of his activities in the religious field. He wrote chaste prose which is his main contribution. He rendered *Periya-purāṇam* (q.v.), *Kanda-purāṇam* (q.v.), and *Tiruviḷaiyāḍal Purāṇam* (q.v.) in easy readable prose. He wrote booklets on what might be called the catechisms of the Śaivite World. He has left commentaries of *Tirumurukāṟṟuppaḍai* (q.v.), *Kōyil-purāṇam*, *Naṉṉūl* (q.v.) etc. He has written simple grammar-books, and also the *Pālar-pāḍam* or Readers for children. He was also an eminent editor. He wrote the *Tēva-Kōṭṭai-t-talapurāṇam*, a Sthalamahātmya. He played a notable part in the Tamil renaissance.

It is said that at the request of the Rev. Percival, he tr. the Bible into Tamil, but he ceased his connections with the Christian missionaries later.

ARUṆĀCHALA KAVIRĀYAR (1712-79). Poet from Sīkāḻi near Tanjore. He authored several verse compositions, such as *Sīkāḻi k-Kōvai*, *Sīkāḻi-t-tala-purāṇam*, and *Aṉumār Piḷḷai-t-tamiḻ*, but he is chiefly remembered for his *Irāma Nāḍakam* (q.v.).

ARUṆĀCHALA KAVIRĀYAR (1852-1939). Writer from Sēṟṟūr in Pāṇḍinād. He wrote many poetical works, mostly *prabandhas* (q.v.) on the deity of Śivakāśi and had rendered several purāṇās into prose ; he also authored a biography of Āṟumuka Nāvalar (q.v.) in verse (1898).

ARUṆĀCHALAM, K.C.S. (1921-). Poet, who has written the *Yavaṇa Kāvyam*, *Pāmbaṇṇa-k-Kauṇḍaṇ Kuṟavañchi* (q.v.), etc.

ARUṆĀCHALAM, M. (1909-). Scholar, who has planned a comprehensive (30-volume) history of Tamil literature, century-wise, under the title *Tamil Ilakkiya Varalāṟu.* Eleven volumes from the 9th to the 16th century have been pub. (1970-80) by him so far. As a mine of information, these volumes are unequalled. He has also ed. a number of Tamil classics. His other important works in Tamil are : "A Critique on Modern Tamil Prose Style" (1975), "Essays on Tiruvāchakam" (1965), "Saivam" (1969), etc. His works in English are : *Education in Ancient Tamil Land* (1969), *An Introduction to the History of Tamil Literature* (1974), *Peeps into Tamil Literature* (1976), *Women Saints of Tamilnadu* (1970), *Ballad Poetry in Tamil* and *Festivals of Tamil Nadu* (1980).

ARUṆAGIRI NĀDAR (fl. 15th cent.). A devotional poet from Tiruvaṇṇāmalai. Born in the Dēvadāsi community i.e. that of the temple dancing girls, it is said that he was originally a moral wreck and became a devotee of Muruga through divine intervention. *Tiruppukaḻ* (q.v.) is the most famous of his many devotional works on Muruka, namely *Kandar Alaṅkāram*, *Mayil Viruttam*, etc. He is famous for his poetic acrobatics.

ARUNDAMIḺ TIRAṬṬU. Anthology including the poems of Kāḷamēkam (q.v.), Oṭṭakkūttan (q.v.) etc. made on the model of *Tamiḻ Nāvalar Saridai* (q.v.).

ARUṆGALA-CH-CHEPPU (fl. 12th cent. ?). Jaina didactic work of an unknown author. Consisting of 180 *Kuṟāḷ veṇbās* (q.v.), said to be composed by the Jainas of Aruṅgalāṇvayam (a Jaina Sangam), it treats of the conduct of Jainas in family life. It is said to follow the *Retna·Kāṇḍaka* of Sāmantha Bhadrāchārya.

ARUṬPĀ. See *Tiruvaruṭpā.*

ĀRVI (R. VENKAṬARĀMAṆ ; 1921-). He has pub. more than 60 works : *Kuṅkuma-ch-chimiḻ* (short story collection), *Aṇaiyā Viḷakku*, *Seṅgamala Valli*, *Tiraikkuppiṇ* (novels), etc. His *Kuṅkuma-ch-chimiḻ* won the prize of the Association for Tamil Promotion. Formerly, he was on the editorial board of 'Kalaimakaḷ' (magazine) and is now the editor of 'Kaṇṇaṇ', a children's magazine. His *Aśaṭṭu Pichchu* (Silly Pichchu) is a collection of detective short stories, meant for children. He won the Soviet Land Prize for his book on his travel in U.S.S.R. with Kāmarāj.

ASAITHAMBI, A.V.P. Novelist, whose works are connected with the "Dravida" movement.

ASALĀMBIKAI, PAṆḌITAI. See *Paṇḍitai Asalāmbikai.*

ĀSĀṆ, KĀRI. See *Kāri Āsāṇ.*

ĀSĀRAKKŌVAI. Didactic work by Muḷḷiyār (q.v.). included in the *Padiṇeṇkiḷ-k-kaṇakku* (q.v,) collection. Consisting of 100 *veṇbās* (q.v.), it prescribes a code of ethics and quasi-religious formalities on the lines of the Sanskrit Smṛitis.

ĀSĀRI, VAITTIYALIṄGA. See *Vaittiyaliṅga Āsāri.*

ASHER, R.E. Author of the article "Classification of Tamil and Malayalam Verbs" (*Dravidian Linguistics*, 1969, pub. by Annamalai University).

ASHṬAPIRABANDAM. A collection of eight *prabandhas* : *Tiruvaraṅga-k-kalambakam*, *Tiruvēṅgaḍamāḷai*, *Aḻkar Andādi*, etc. in praise of Vishṇu, by Piḷḷai-p-perumāḷ Aiyaṅgār (q.v.) or Maṇavāḷadāsar (q.v.).

ASHṬĀVADĀṆAM KṚISHṆA AIYAṄGAR (fl. 19th cent.). Poet from Rāmnād, who was the court-poet of Mutturāmaliṅga Sēdupadi. He was the author of *Nālu Mandiri Kadai*, *Pañcha Tandiram*, and also *Vīra Kumāra Nāḍakam*, a drama. His *Viḍa Nikkiraka Chintāmaṇi* is about antidotes to poison.

ĀSIRIYA MĀLAI (before 12th cent.). Collection of poems in asiriyam metre, on puṟam (q.v.) theme ; now lost, but for 17 poems, preserved in the collection *Puṟattiraṭṭu* (q.v.). Of these 17, five are inferred to be from some ancient *Rāmāyaṇa*.

ĀSIRIYA NIKAṆḌU. Lexical work by Āṇḍi Pulavar (q.v.) with sections, dealing with about 13,000 words. The work is written in *viruttam* metre.

ĀSIRIYAM. One of the four main metrical forms in Tamil, also called *akaval*. Normally each line consists of four feet of two or three syllables. The minimum number of lines prescribed is three.

ĀSIYA JŌTĪ. See *Dēśika Viṇāyakam Piḷḷai.*

AŚOKAMITRAṆ (Thyāgarājaṉ, J. ; 1931-). Leading writer of novels and short stories ; he is from Madraṣ. *Taṇṇīr* (Water ; 1973), *Karainda Niḻalkaḷ*, *Padiṉeṭṭavathu Aṭcha Kōḍu* (on the troublesome times of 1946 in the Hyderabad State), *Iṉṟu* (1984) and *Otran* ! (spy ! ; 1985) are his novels ; his *Taṇṇīr* dealt with the water famine that threw the city of Madras out of gear. He is editor of "Kaṇayāḻi", a Tamil magazine coming from Delhi. He is among the few writers of Tamil short stories, with a knowledge of the various techniques handled by English writers. The stories are studies of complex human nature. *Tonthaik-kaka* (For Father ; 1983) and *Muṟaippeṉ* (1984) are his short story collections. Along with N.R. Dasan, he has written *Mūṉṟu Pārvaikaḷ* (1984), which offers detailed criticism of some important short story writers of the thirties and the forties.

ĀŚU KAVIRĀYAR. See *Sēṟai Kavirāsa Piḷḷai.*

ATI VĪRARĀMA PĀṆḌIAṆ PRINCE (fl. 17th cent.). Poet, who wrote a short poem of gnomic type called *Naṟumtokai* (The Fragment Collection) ; the poem consists of about 90 aphorisms on the model of Avvai (q.v.). He also tr. the Sanskrit *Kūrma Purāṇa* into Tamil.

ATKINSON, ROBERT. British Indologist, who was the author of *Comparative Grammar of the Dravidian Languages* (Dublin, 1876).

ĀTMĀṆĀM (1950-84). Poet, who committed suicide at the age of 34. After his death, his friend and fellow-poet Brahmarājaṉ brought out a small booklet, *Kavithai Patṟi-Ātmāṇām*, containing Ātmāṇām's unpublished poems and his stray thoughts on poetry and poetic experience.

AUNDY. See *Rāmasubramniam, V. 'Aundy'*.

AVIṆANDA MĀLAI (fl. before 10th cent.). Work on Mathematics, in eight chapters ; no longer extant. It is referred to in the comm. on *Yāpparuṅgalam* (q.v.).

AVIṆĀSILINGAM CHEṬṬIAR, T.S. (1903-). Gandhian writer, who has pub. ten books : *Indiya Poruḷādāra Nūl* (on economics), *Ñaṉ Kaṇḍa Mahātmā* (biography), etc. He played a prominent role in the preparation of *Kalai-k-Kalañchiyam* (Tamil Encyclopaedia) ; (q.v.).

AVIṆAYA URAI. See *Aviṇayam.*

AVIṆAYAM (before 10th cent.). Grammatical treatise by Aviṇayaṇār (q.v.), dealing with the five traditional divisions of grammar, viz. *Eḻuttu*, *Sol*, *Poruḷ*, *Yāppu* and *Aṇi* ; only 96 *sūtras* of it have survived in commentaries. An elaborate comm. on it viz., *Avinaya urai.* by Irāsa Pavittira Pallavadaraiyan, is known to have existed. A summary of *Aviṇayam* is is also known to have been written by the same author, under the name *Nālaḍi Nāṟpadu* or *Aviṇaya-p-puṟanaḍai.*

AVINAYAṆĀR (fl. before 10th cent.). Jaina author of *Aviṇayam* (q.v.), who is said to be a disciple of Akattiyar.

AVIRŌDI ĀḶVĀR (fl. 14th cent.). A Jaina author of the *Tirunūṟṟandādi*, an *andādi* (q.v.) on the Jaina temple at Tirumayilai.

ĀVŪR MŪLAṄGIḶĀR (fl. 2nd cent.). Sangam poet from Āvūr, patronized by the Chōḻa king, Kiḷḷi Vaḷavaṇ. He has left ten poems.

AVVAI (Avvaiyār) (fl. 2nd cent.). A celebrated name in Tamil literature, but there have been at least three poetesses of this name ; two can be distinctly recognised. The name 'Avvai' seems to have been in vogue for Jaina nuns. The first one (fl. 2nd cent.) was a Sangam poetess of consequence. Friend and court-poetess of the chieftain Adiyamān, she was sent as ambassadress to an enemy king. Amply represented in Sangam anthologies, in quality and bulk of work, she ranks no lower than fourth among the Sangam poets. She is supposed to be a sister of the great Tiruvaḷḷuvar. The second Avvai (fl. 13th cent.) seems to have been of the beggar class. She has the honour of being the most often-quoted Tamil poetess. Enveloped in myth, she appeals strongly to the Tamil imagination with the mixture of sadness and wisdom in many of her utterances. Her popular ethical works are *Āttisūḍi Ātti* (The flower-wearer, meaning Śiva ; of 108 lines) and *Koṉṟai Vēndaṉ* (The Cassia-wearer, again meaning Śiva ; of 91 lines). Two other poems *Mūḍurai* (Wise Sayings) and *Nalvaḻi* (The Good Path) are equally popular ; about 30 of her occasional verses are also known. Her repartees are classical in their aptness and memorability, her humanity is deep and abiding and her sense of humour is radiant and unfailing.

AVVAI DURAISĀMI PIḶḶAI (fl. 20th cent.). Scholar in Śaivasiddhānta philosophy and a commentator. His commentaries on *Puṟananūṟu* and *Ainkuṟunūṟu* (Marudam) and *Yasōdara Kāviyam* are worth mentioning. He wrote a critical study of *Jīvaka-chintāmaṇi* and is the author of *An Introduction to the Study of Tiruvaḷḷuvar* (Madurai, 1961).

AVVAI NIKAṆḌU. Lexical work, no longer extant.

AVVAI SHAṆMUGAM (1912-). A popular actor and playwright. His plays are : *Avvaiyār*, *Rājarājaṇ* and *Neñchu Maṟakkudillaiyē.* In *Nāḍaka-ka-kalai*, he writes criticism on drama from his experience as actor. He was editor of "Naḍikaṇ Kural", a magazine on drama, for a short time.

AVVAIYĀR. See *Avvai.*

B.

BĀLACHANDAR, K. Modern dramatist, whose chief and popular works are *Server Sundaram* and *Major Chandrakānth* (with no female characters or songs).

BĀLAKRISHNA MUDALIĀR, R. (1909-). Author of *The Golden Anthology of Ancient Tamil Literature* (Ed. with Eng. tr., Madras, 1959, 2 vols. ; 1960 vol. 3).

BĀLAKRISHNA NĀIḌU, E. (1900-). Modern novelist, whose *Daṇṇāyakkaṇa Kōṭṭai* is a historical novel, dealing with the reign of Tipu Sultan of Mysore. The author with his forceful style reconstructs the age dominated by Hyder Ali, Tipu Sultan, Tipu's mother, Lakshmi Ammaṇi, the dowager-queen of the Mysore Wodeyar rulers. His other novels are : *Sankagiri Kōṭṭai*, *Rāṇi Mīṇākshi*, etc.

BĀLAKRISHṆAṆ, SUBRAHMAṆYA. (1914-). Author of *The Gold Bangle and Other Stories by Purasu Bālakrishṇaṇ* (Bombay, 1966).

BĀLAKUMĀRAṆ. Modern poet, who has made notable contributions to Tamil poetry. He is also noted for his short stories.

BALARĀMA IYER, N. (1875-1943). Distinguished himself as a dramatist and as a renowned translator of a few Sanskrit works into Tamil. His tragic prose plays *Daśarathaṇ Tavar̤ū* and *Vaḷḷi-Pariṇayam* are among his chief works. Among his trs. are included those of Mahēndravarmaṇ's *Mattavilāsa Prahasaṇa* and Daṇḍi's *Daśakumāra Charita*. He composed a few poems also, which have been included in the anthology *Tāmarainānmalar*. He commented also on a few earlier works in Tamil on dramaturgy.

BĀLASUBRAMANIAM, K.M. (1908-). Author of 10 books : *Māṇikkavāsagar Mālai*, *Tiruttoṇḍar Gītam* (both songs), etc. He has also pub. *Tiruvachhagam of St. Manickava chakar* (Madras, 1958) and *Tiruvembāvai and Tiruppāvai* (Tamil text with English methical tr., Madras, 1962).

BĀLASUBRAMANIAM, KU. MĀ. (1920-). Novelist, who has authored *Iṇbattuḷikaḷ*, *Sūḍiya Malar* (novels), etc.

BĀLASUBRAMAṆIAM, SIR̤PI. See *Sir̤pi*.

BĀLASUBRAMAṆIAN, T.K. See *Maharishi*.

BĀLASUBRAMAṆYA MUDALIYĀR (fl. 20th cent.). Scholar, who edited a number of Tamil classics. He was Secretary of the Śaiva Siddhānta Mahā Samājam.

BALDAEUS, PHILIPPUS (1632-72). Dutch clergyman, who knew Ceylon and Malabar. He wrote a Dutch Grammar of Tamil, which was translated into German and English. The English tr. ran into 4 editions, the 4th ed. was pub. from London in 1752.

BALTAZAR DA COSTA. European scholar, who is believed to have written a Tamil grammar (1680).

BĀLUSĀMY, N. Scholar, who has pub. *Studies in Maṇimēkalai* (Madurai, 1965).

BARAṆĪDHARAṆ. Modern writer, who is noted for his travelogues : *Aruṇāchala Mahimai* and *Puṇita Payaṇam*. He also writes in popular weeklies about semi or pseudo-religious topics.

BARNETT, L.D. English Indologist, who was the author of *The Heart of India. Sketches in History of Hindu Religion and Morals* (London, 1924). This work includes accounts of Dravidian poets and their works. See *Pope, G.U.*

BAULEZ, M.J.A. French Indologist, whose works are : *Handbook of Conversation, English and Tamil* (Pondichery, 1895), *Methode de Tamoul Vulgaire* (Pondichery, 1898 ; 3rd ed. 1915) and *Petit Manuel de Conversation Francaise-Tamoule* (6th ed., Pondichery, 1933).

BAYLIS, REV. F. European scholar, who tr. "Come to Jesus" in 1857.

BEGBIE, WILLIAM HENRY. Author along with Abraham Joseph of *Tamil-Hindustani-Burmese-English Dictionary* (Singapore, 1886) and *A Vocabulary, English and Burmese, Hindustani and Tamil, in English Characters* (Rangoon, 1877).

BESCHI, CONSTANZO GUISEPPE. See *Vīrama Muṇivar.*

BESSE, LEON. Author of *Father Beschi of the Society of Jesus, His Times and His Writings* (Trichinopoly, 1918).

BEXELL, D. Author of *A Dictionary of Tamil and English* (Tranquebar, 1933).

BEYTHAN, HERMANN. German Indologist and author of *Praktisehe Grammatik der Tamilsprache in Umschrift* (Leipzig, 1943).

BHĀGAVATA PURĀṆAM. See *Sevvaich-Chūḍuvār.*

BHĀGAVATAM. See *Aruḷāḷa Tāsar.*

BHĀGAVATHAR, KARUPPAIYĀ. See *Karuppaiyā Bhāgavathar.*

BHAKTAVATSALAM, K.M. Modern writer ; in his plays (*Rāṇi Maṅgammā* and *Āsokaṇ*), dialogue has prominence.

BHĀRATAVEṆBĀ. Tamil version of the *Mahābhārata* by Perundēvaṇār (q.v.). Written in *veṇbā* (q.v.) metre, interspersed with prose, it is available only from the middle of 'Uttiyōka Paruvam' to the middle of 'Turōṇa Paruvam'. Out of an original of 10,000 verses, only about 1,000 in fragments are now available. It is good poetry and its prose is the first specimen in the Tamil language of the Maṇipravāḷa style.

BHARATHAṆ, TIRUCHI. See *Tiruchi Bharathaṇ.*

BHĀRATHIAR, SUBRAMAṆYA. See *Subramaṇya Bhārathiar.*

BHĀRATI, GOPĀLA KṚISHṆA. See *Kobāla Kṛishṇa Pāradi.*

BHĀRATI, SŌMASUNDARA. See *Sōmasundara Bhārati, S.*

BHĀRATI, SUBRAMAṆIA. See *Subramaṇia Bhārati.*

BHĀRATĪ, ŚUDDHĀNANDA. See *Śuddhānanda Bhāratī.*

BHĀRATIDĀSAṆ (1891-1964). The most popular poet after Bhāratī (q.v.). Born in

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Pondicherry, he began his literary career as a disciple of Bhāratī in full sympathy with the national movement. But later he identified himself with the Dravida Kaḻagam and Dravida Munnetra Kaḻagam, fighting against Aryanism or Brahminism. He visualized a Tamilnad where there was no unequality because of caste or class. He had no belief in God. He won't mind if Tamilnad returned to the olden days of the Chēra Chōḻa Pāṇḍya kings. Because of revolutionary ideas in his poems, he was popularly known as 'Puraṭchi-k-Kaviñar' (Revolutionary Poet). But generally, his poems, an open propaganda, are being relegated to the background. His best collection of poems is *Bhāratidāsaṇ Kavidaikal*, where real poetry is seen. His tone very often is satirical, exposing the ills of society. He has attempted various forms of poetry—lyrics, songs, epics, satire, ethical poetry and even verse drama. Besides the above, Bhāratidāsaṇ loved domestic felicity very much and his *Kuḍumba Viḷakku* (Lamp of the family, 1950) is a notable poem on the duties of a housewife. He was the first to give to children musical compositions known as *kīrtanas*; these are exemplified in his works: *Isai Amudu*—Pts. I and II. He also pub. *Iḷaiñar Ilakkiyam* (Youth Literature) consisting of 134 poems. His works try to be free of words from Sanskrit.

BHĀSHYAM CHĀṆḌILYAṆ (1910-). Novelist; wrote *Balātkāram*, *Kaṇṇimāḍam*, *Udayabāṇu*, *Jivabūmi*, *Malaivāsal*, *Kaḍalpuṟā* (2 volumes), all novels; *Oṇpadāvadu Irava*, short story collection.

BHĀSKARA TOṆḌAIMĀN, T.M. (1904-). A good prose writer, who has pub. *Tamil Ariñar Mudaliyār*, *Rasikamaṇi T.K.C.* (biographies), *Teṇṇāṭṭu-e-chelvangaḷ*, *Kallum Sollādō Kavi*, etc. (essays). He has also pub. *Vēṅkaṭam Mudal Kumari Varai* (From Vēnkaṭam to Cape Comorin; 4 vols.), which describes his pilgrimage from Tirupati to Kanyākumāri, recalling the puraṇic and mythical legends of the temples.

BHAṬṬAṆ, TIRU NĀRĀYAṆA. See *Tiru Nārāyaṇa Bhaṭṭaṇ.*

BHAṬṬAṆĀR, SRĪ. See *Srī Bhaṭṭaṇār.*

BHAVĀṆANDAM PIḶḶAI (1863-1932). Editor and dramatist, who is known for his dramas: *Hariśchandraṇ*, *Pādukā Paṭṭabishēkam*, etc.

BHŪDATTĀḶVĀR (fl. 7th cent. ?). The second of the Tamil *āḻvārs*, who contributed 100 stanzas to the *Nālāyira Divviya-p-Pirabandham* (q.v.). The poems are richly embroidered by references to Vishṇu's sports in his various *avatārs*, but the general keynote of the poems is love, an upsurge of mystical longing for Vishṇu.

BHUVAṆAI KALAI-CH-CHEḶIYAṆ. Modern writer, whose short stories for children, have been published in magazines. His *Naṭēsan En Naṅbaṇ* is a novel for children.

BIBLE, THE (in Tamil). The first printed version of the New Testament of the Tamil Bible appeared in 1714. The credit goes to Ziegenbalg (q.v.) of the Danish Mission. Ziegenbalg also started the Tamil translation of the Old Testament of the Bible. The tr. was continued, after his death, and completed by B. Schultze. It was printed in 1728 in 4 parts. The Dutch Mission of Ceylon sponsored the tr. of the New Testament by the Rev. Philip-de-Melto, a Ceylonese convert. It was printed in two parts, one in 1748 and the other in 1758. This tr. work was followed by Rev. Fabricius, Rev. Ranius and Rev. Percival. Finally, the Bower Committee, which included the famous Indologist Dr. Caldwell (q.v.) brought out a new tr. of the Bible, the New Testament in 1864, and the Old Testament in 1868. This tr. was widely accepted and still continues to be popular. It is faithful to the Authorized English Bible and is noted for its simplicity and elegance of style.

The Catholic version of the Bible shows the Purist trend and language-consciousness than the Bower version, but the Bower version continues to be accepted among the Tamil Protestant Christians as the standard version.

BJERRUM, H. Author of the article "Moslem Literature in Tamil" (*Moslem World XV* New York, April 1925).

BLIN, A. French Indologist and author of *Dictionnaire-Francais-Tamoul et Tamoul-Francais* (Paris, 1831).

BLOCH, JULES (1880-1953). French Indologist, whose chief works are : *The Grammatical Structure of Dravidian Languages* (tr. from French ; 1954), *Langues Dravidiennes* (Paris, 1924), *Structure Grammaticale des Langues Dravidiennes* (Paris, 1946), reviewed by M.B. Emeaneu in 'Language' (July 1948).

BOURGES, ALOYSIUSE DE. One of the early lexicographers ; his lexicon was of immense size ; it enumerates the different variants of colloquial words.

BOWER, REV. HENRY (fl. 19th cent.). Of the S.P.G. Mission in Tirunelvēli, he is responsible for the Tamil tr. of the Bible (1842-47). He also wrote many prose works in Tamil, relating to Christianity : a concordance to the Bible, dictionaries, histories of the spread of Christianity, a study of caste, etc. He also tr. the *Naṉṉūl* (q.v.) into English. His dictionaries are : *Biblical and Theological Dictionary* (Madras, 1841), *A Vocabulary, English and Tamil Comprehending Terms Relating to Christian Theology, and the Religion, Philosophy, and Mythology of the Hindus* (Madras, 1852) and *A Vocabulary English and Tamil ..* (Madras, 1852). He also authored *Kiristava Mārkkam Indiyāvil Viruttiyāṇa Charittiram* (Madras, 1879).

BRAHMARĀJAN. Modern poet, whose chief collection of poems is : *Vali Unarum Manithargal* (Men Sensitive to Pain ; 1985). His publications include a book on Albert Camus and Morris Cranston, Marxian Aesthetics, a collection of Latin American short stories in Tamil translation, a biography of Ezra Pound and so on. These attempts bring to Tamil literary consciousness a more meaningful world-awareness. He now edits "Meetchi", a magazine.

BREITHAUPT, REV. (d. 1782). European Indologist, who collaborated with Fabricius in writing the Dedication for the "A Dictionary—Malabar (Tamil) and English" and probably had a large share in its compilation.

BROWN, GEORGE WILLIAM (d. 1933). American Indologist, who was the author of : "Possibility of Connection between Mitanni and the Dravidian Languages" (*Journal of the American Oriental Society*, December 1930).

BUDDHAMITTIRAR. See *Vīrachōḻiyam.*

BUITENEN, J.A.B. VAN. Modern Dutch Indologist, whose relevant article is : "A 17th Century Dutch Grammar of Tamil" (*Bulletin of the Deccan College Research Institute*, Poona, XIV ; 1952-5).

BURGESS, JAMES. Author of *Tamil and Sanskrit Inscriptions* (Madras, 1886).

BURNELL, ARTHUR COKE (1840-1882). British Indologist, who was the author of *Elements of South-Indian Paleography from the Fourth to the Seventeenth Century A.D.* (enlarged ed., 1968).

BURROW, THOMAS. British Indologist, whose chief works are : *Collected Papers on Dravidian Lingustics* (Annamalai University, 1968), *Dravidian Studies Pts II-VII* (Printed in the *Bulletin of the School of Oriental and African Studies*, London, 1943-48), and with Murray Barnson Emeneau : *A Dravidian Etymological Dictionary* (1961 ; rev. edition since printed).

C

CAEMMERA, REV. (fl. 19th cent.). European Indologist, who tr. and ed. English proverbs into Tamil and a Paḷayankotta translation of *Aesop's Fables.*

CALDWELL, REV. ROBERT (1814-91). British Indologist. An Irish Christian missionary working in Iḍayaṅguḍi near Tirunelvēli. Though his reputation rests on his *A Comparative Grammar of the Dravidian Languages* (London, 1856 : 2nd ed. 1875 ; 3rd ed. 1913 ; reprint 1961), he has also written essays and prose works in Tamil, mainly religious, like *Naṟkaruṇai-t-tiyāṇa Mālai* and *Tāmarai-t-taḍākam*. He also served on the Committee for the revision of the *Tamil Bible* and the *Tamil Book of Common Prayer*. He took a deep antiquarian interest in the Tamils and their language. He was also the author of "The Tinnevelley Shanars" and "History of Tinnevelly" (both historical works).

CANARAPEN, TIRCAMIPILLAY. Author of *Azen. Book I. An Outline of the Holy Scriptures and the Sacred Books of the Tamil Cult* (Port Louis, Mauritius).

CARROL, DR. Author of the earliest Tamil book of Algebra (1855).

CARTILHA QUE CONTE BREUEMETE HO Q TODO CHRISTAO DEUE APREDER PERA SUA SALUACAM...E LINGOA TAMUL & PORTUGUES (Lisbon, 1554). *A Doctrina Christiana* is the first known printing in Tamil language. Tamil is transliterated by Latin Characters. Of this work, only one copy has been traced—that recently discovered in the Museu Etnologico de Belem, Lisbon.

CHAKRAVARTI, A. Author of the Eng. tr. of *Tirukkuṟaḷ* (Madras, 1953), with commentary and introduction.

CHĀṆḌILYAṆ. See *Bhāshyam.*

CHANDIRASĒKARA KAVIRĀYAR (d. 1883). He compiled the *Taṇippāḍal Tiraṭṭu* (q.v.) and ed. *Yāpparuṅgalakkārikai* (q.v.) with comm. and *Naṇṇūl* (q.v.), etc.

CHANDIRASĒKARA PAṆḌIDAR (d. 1878). Lexicographer from Jaffna, Ceylon ; he pub. the *Yāḻppāṇa Akarādi*, a dictionary. He also helped in the compilation of *Winslow Akarādi* (q.v.).

CHANDLER, Rev. J. S. (fl. 19th cent.). American Indologist. First Editor of the monumental Lexicon or the *Tamiḻ-p-pēr-akarādi* (q.v.). He was a Christian missionary of the American Mission, working at Madurai. His relevant article is : "Names of God in the Tamil Language which Denote Oneness" (*Journal of American Oriental Society*, XLV June 1925).

CHANDRĀLŌKAM. Translation of the Sanskrit work on poetics of the same name, written by Visāka-p-perumāḷ Aiyar. (q.v.). It is in prose, with verse-illustrations. The Sanskrit original was tr. in verse also in *āsiriyam* metre by Muttusāmi Aiyaṅgār (q.v.).

CHANDRAN, D.R. (1922-). Modern novelist, who has pub. *Kādal Parisu, Sumaṅgali, Kulaviḷakku* (all novels), etc.

CHANDRASĒKHAR, A. Scholar, who is noted for his article : "Tamil Speech Sounds as Described by *Tolkāppiyam* and *Naṉṉūl*" (*Bulletin of the Deccan College Research Institute*, Poona, XIV ; 1952-53).

CHANDRAŚEKHARAN, K. (1904-). Modern writer, who has published 16 books : *Pachchai-k-kiḷi* (short stories), *Ravindranath Tagore* (life and poetry) ; *Kalaiyum Rasikaṇum* (essays), etc. He has written the biography of his father as *V. Kṛishṇaswāmi Aiyar Varalāṟu* (1963) in more than 1,000 pages.

CHANDRŌDAYAM. Literary bimonthly, which was started in 1946 with K.N. Subramoniam as the editor. In this paper, Lā. Sā. Rā and C.S. Chellappa blossomed as short story writers ; and Pudumai-p-pittaṉ, N. Pichchamūrti, N. Chidambara Subramaṇyan, Chidambara Ragunāthaṉ, T. Janakiraman were writing short stories very often. Some of K.N. Subramoniam's novels were also serialized. *Chandrōdayam* had its day and died in a year or two.

CHAṬṬAI MUṆI. A disciple of Pōkar (q.v.), who authored *Sarakku Vaippu* and *Vāda Nikaṇḍu*, on medicine, and *Chaṭṭai Muṇi Ñāṇam* on Yōga.

CHATTERJI, SUNĪTI KUMĀR (1890-1977). Author of *Dravidian : a Course of Three Lectures on Dravidian Origins and on Modern Dravidian Literature* (Annamalai University, 1965) and "Old Tamil, Ancient Tamil and Primitive Dravidian" (*Indian Linguistics*, XIV, 1954).

CHELLAPPĀ, C.S. (1912-). Modern writer, editor of "Eḻuttu" a purely literary magazine ; he has pub. short story collections like *Sarasāvin Pommai, Maṇal Vīḍu* etc. ; two novels : *Jīvaṇāmsam* and *Vāḍivāsal*. He is more concerned with theories and techniques. In his *Jīvaṇāmsam* (Alimony ; 1962), amongst his other works, he uses the stream-of-consciousness technique to describe the changing attitudes of Lakshmi, a widow, towards her father-in-law and others. His outstanding contributions are *Tamil Vimarsaṇam* (Literary Criticism in Tamil, 1974) and *Tamil Siṟukadai Pirakkiṟadu* (The Birth of Tamil Short Story, 1974). Through the medium of the "Eḻuttu" magazine, he has introduced many a young poet as also espoused the cause of free verse.

CHELLIAH, J.V. Author of *Poothathamby or Diabolic Revenge. A Play of the Dutch Times* (Jaffna, 1951) and *Pattupāṭṭu : Ten Tamil Idylls* (tr. into English Verse ; Colombo, 1946 ; 2nd ed. 1962).

CHENGALVARĀYA PIḶḶAI, V.S. (b. 1883). Writer, who has published more than 10 books : *Aruṇakirināḍar* (biography), *Tēvāra Oḷineṟi*, (a subject index) in four parts, *History of Tamil Prose Literature* (Madras, 1928), etc.

CHENOT, F. French Indologist, who is known for his *Manuel Francais-Tamoul* (St. Denis, 1849).

CHĒRAMĀṆ PERUMĀḶ NĀYAṆĀR (7th & 8th centuries). A Chera king and a Śaivite devotee, who was a friend of Sundarar (q.v.). He was author of *Ādi Ulā* (q.v.), *Poṇvaṇṇat-t-andādi* (q.v.) and *Tiruvārūr Mummaṇi-k-kovai* (q.v.).

CHEṬṬI, APPĀSĀMI. See *Appāsāmi Cheṭṭi*.

CHEṬṬIAR, A.K. (1911-). Writer, who is noted for his book on travels to foreign countries. He has written 17 books of which *Ulakam Suṟṟum Tamiḻaṉ* (The Tamilian who Goes Round the World) and *America Nāṭṭil* deserve special mention. He visited most of the countries of the world during the early forties in search of material for his film on Mahātmā Gāndhi.

CHETTIĀR, RĀMA CHANDRA. See *Rāma Chandra Chettiar, C.*

CHETTIĀR, SARASAḶŌSAṆA. See *Sarasaḷōsaṇa Chettiār.*

CHEṬṬIĀR, SUBBĀRĀYA. See *Subbārāya-ch-Cheṭṭiār.*

CHEṬṬIĀR, VAḌIVĒLU. See *Vaḍivēlu Cheṭṭiār.*

CHEṬṬIAR, VAITTIYALIṄGAM. See *Vaittiyaliṅgam Cheṭṭiar.*

CHEṬṬIAR, VĪRASĀMI. See *Vīrasāmi Cheṭṭiar.*

CHEṬṬIYĀR, CHIṆṆAIYA. See *Chiṇṇaiya Cheṭṭiyār.*

CHEṬṬIYĀR, IRUPĀLAI. See *Irupālai Cheṭṭiyār.*

CHEṬṬIYĀR, KADIRĒSA. See *Kadirēsa Cheṭṭiyār.*

CHEṬṬIYĀR, LAKSHMAṆAN. See *Lakshmaṇan Cheṭṭiyār, Sōmalē.*

CHEṬṬIYĀR, MĀRIAPPAṆ. See *Māriappaṇ Cheṭṭiyār.*

CHEṬṬIYĀR, SOKKALIṄGA. See *Sokkaliṅga Cheṭṭiyār.*

CHEYA PRAKĀSAM. Modern short story writer, who has made novel experiments in short story writing.

CHIDAMBARA BHĀRADIAR (b. 1897). Also known as Chidambara Suvamikaḷ, he is the author of several prabandhas and songs.

CHIDAMBARA-CH-CHEYYUḶ KŌVAI. By Kumara-kuru-parar (q.v.), it is on prosody, giving 84 verses in illustration of Tamil metres. Incidentally the verses have a religious colouring, mentioning Śiva.

CHIDAMBARAM PIḶḶAI, P. Author of *Dravidian and Aryan* (Nagercoil, 1936).

CHIDAMBARANĀDA MUṆIVAR (fl. 18th cent.). Mutt scholar and grammarian, who wrote the *Tiru-p-pādiri-p-puliyūr Purāṇam.*

CHIDAMBARAṆĀR, SĀMI. See *Sāmi Chidambaraṇār.*

CHIDAMBARANĀTHA CHETTIYAR, A. (1907-). He was Chief Editor of *English-Tamil Dictionary* (University of Madras 3 vols. 1963—65) as also author of *Advanced Studies in Tamil Prosody* (1943).

CHIDAMBARANĀTHA MUDALIYĀR, T.K. See *T.K.C.*

CHIDAMBARA-P-PĀṬṬIYAL. By Parañchōdiyār (q.v.). A *pāṭṭiyal* (q.v.) in 5 chapters of 47 sūtras in *viruttam* metre, it is unlike other *pāṭṭiyals*, as it deals with prosody also.

CHIDAMBARA RAGUNĀTHAṆ, T.M. See *Ragunāthaṇ, T.M.C.*

CHIDAMBARA SUBRAMAṆIAṆ, N. (1912-78). Novelist and short-story writer. He was the author of *Chakravākam, Sūrya Kāndi* (short stories), *Ūrvasi* (one-act plays), *Idayanādam, Nākamaṇi* (novels), etc. *Idayanādam* (The Song of the Heart ; 1952), the story of a person, who dedicated himself to music, is considered to be one of the best novels in Tamil in spite of its being slightly sentimental.

Krishṇa Bāghavathar's sacred ideal was music and he survives many trials and tribulations. Ultimately he loses his voice. The tragic circumstance is described with great poetic beauty. The musician now soars to the heights of silence beyond the frontiers of music. He has succeeded in probing the mental workings of men and women placed in delicate situations.

CHIDAMBARA SUVĀMIKAḶ (fl. 18th cent.). Writer from Madurai, who was the author of *Ubadēsa-Uṇmai*, *Tōttira-mālai*, etc., on Śaivite themes.

CHIDAMBARA SUVĀMIKAḶ (fl. 19th cent.). He was the author of *Kumāradevar Neñchu Viḍu Tūdu*, *Kuyil Pāṭṭu*, etc.

CHIDAMBARA MUDALIYĀR (fl. 19th cent.). Author of *Karaiyēṟa-viṭṭa-purāṇam.*

CHIDAMBARAM PIḶḶAI. Author of *Usida Sūḍāmaṇi*, a lexical work.

CHIDAMBARAM PIḶḶAI (d. 1889). Author of an *English-Tamiḷ Dictionary* and helped in the famous Winslow's *Tamil-English Dictionary*. He was also author of *Niyāya Ilakkaṇam*, a book on logic, based on English books.

CHIDAMBARAM PIḶḶAI, V.U. (1872-1936). Remembered as a great patriot wrote prose works like *Mei Aṟam*, *Akamē Puṟam*, *Suya Saridai* (autobiography), etc. He ed. the *Tolkāppiyam* (q.v.), with *Iḷambūraṇar's* (q.v.) comm. and the *Tiru-k-kuṟaḷ* (q.v.) with *Maṇakkuḍavar's* (q.v.) commentary. He made a three-volume translation into Tamil of the English thinker James Allen's works. *Satyañāṇa* and *Satyadharma* are Pillai's own didactic works of a later period. His autobiography helps us learn of the Freedom Movement in the land.

CHIDBHĀVĀNANDAR, SWĀMI (b. 1899). Connected with the Ramakrishṇa Mission, he was the author of more than 25 books : *Sāradā Tēviyar* (life sketch) ; *Tiru-k-kailaya-kiri Yāttirai* (travel), *Śrimad Bhagavat Gītā*, etc.

CHILAIYĀR, TEIVA. See *Teiva-ch-Chilaiyār.*

CHINDĀMAṆI NIKAṆḌU (19th cent.). By Vaittiyaliṅgam Piḷḷai of Jaffna, Ceylon, it is a lexical work, consisting of 400 *viruttams* dealing with about 3,000 words. Like *Nāṇartta Tībikai* (q.v.), it contains a large number of Sanskrit words.

CHINDU. A kind of popular metre used in later works like *Kāvaḍi-ch-chindu.*

CHIṆṆA AṆṆĀMALAI (1920-). Author of *Chīṇattu-ch-chiṅgāri* (short stories, 1950), *Kaṇḍaṟiyādaṇa Kaṇḍēn* (essays) ; *Āṇḍi Paṇḍāram* (novel), etc.

CHIṆṆAIYA CHEṬṬIYĀR (fl. 19th cent.). Writer from Tēva Kōṭṭai in Rāmnād ; he was the author of *Nakarattār Varalāṟu*, etc.

CHIṆṆAKKUṬṬI PULAVAR (fl. 19th cent.). Writer from Jaffna, Ceylon ; he wrote a Paḷḷu (q.v.) on *Kaṇaka-taṇḍikai Kaṇakarāyaṇ.*

CHIṆṆAPPA BHĀRATI, K. Modern novelist, who has come to light by his novel *Tākam* (1975), which depicts class-struggle. Though propagandist, his novel will be remembered for his prose-poetry, when he deseribes the agricultural land. His novel *Sangam* was acclaimed as the best book of 1985. It is a fictional account of the oppressed rising against oppressors in the rural regions of Tamil Nadu.

CHIṆṆAPPĀVU MUDALIYĀR (fl. 19th cent.). Author of *Tiru-voṟṟiyūr-purāṇam.*

CHIṆṆA-T-TAMBI (1830-78). Writer from Jaffna, Ceylon ; he authored *Madaṇavalli-vilāsam*, *Noṇḍi Nāḍakam*, and *Kōvalaṇ Nāḍakam*, all operas.

CHIṆṆA-T-TAMBI PULAVAR (1716-80). Writer from Nallūr, Jaffna, Ceylon. He authored *Puṟāḷai Paḷḷu*, *Karavai Vēlaṇ Kovai*, etc.

CHIṆṆA-T-TAMBI PULAVAR (fl. 19th cent.). Writer from Inuvil, Jaffna ; he was author of *Kāliṅgarāyaṇ Pañcha-varṇa Tūdu*, *Iḷandāri-purāṇam*, etc.

CHINTĀMAṆI. See *Jīvaka Chintāmaṇi*.

CHITTAR, AKAPPĒY. See *Akappēy Chittar*.

CHITTAR, IRĒVAṆA. See *Irēvaṇa Chittar*.

CHITTAR, KAḌUVEḶI. See *Kaḍuveḷi Chittar*.

CHIṬṬI. See *Sundararājaṇ, P G.*

CHITTIRA-P-PĀVAI (Portrait of a woman). Novel (1968) by P.V. Akilāṇḍam (q.v.), which won the Jñānapith Award. Āṇandi, who is in love with Aṇṇāmalai, an ideal artist, is forced to marry Māṇickam, an unscrupulous adventurer, who wrecks the lives of many honest people. Ultimately, Āṇandi rises in rebellion against the hidebound rigidity of empty social customs. When one day Māṇickam snatches her *Maṅgalasūtram*, she decides to get away from him and to join her friend, Aṇṇāmalai.

CHIṬṬY, SIMON CASEY. Author of *Catalogue of Books in the Tamil Language. with the Names of the Authors, the Subjects & the Dates, as far as They can be Ascertained* (*Journal of the Royal Asiatic Society of Ceylon, II* (1849, pp. 59-80 ; 180-87) and *The Tamil Plutarch* (Jaffna, 1859 ; reprint 1946).

CHŌ. See *Rāmaswāmy, S.*

CHOCKALIṄGAM, T.S. (b. 1899). Author of more than 10 books : *Bāi Paramāṇandaṇ* (novel), *Alli Vijayam* (short stories), *Javaharlāl Nēru* (biography), tr. *War and Peace* (of Tolstoy), etc.

CHOḶAṆ NAL URUTTIRAṆ (fl. 5th cent.). Probably a Choḷa king ; he authored *Marudāk-kali* (q.v.).

CHŪḌĀMAṆI. See *Sūḷāmaṇi*.

CHŪḌAMAṆI, R. (1931-). Writer, who has authored novels and short stories. She is adept in portraying the varying nuances of emotional states. *Maṇattukku Iṇiyavaḷ* (novel) won the Madras Government prize ; "Kāveri" (short story) won the Kalaimakaḷ Silver Jubilee Prize. She is also known for her short story "Thaṇḍanai" (Punishment), wherein the offended wife punishes her husband more severely by thought than by deed. Her latest novel is *Kaṇṇammā Eṇ Sakōtari* (Kannamma My Sister ; 1980). Her plays *Iruvar Kaṇḍaṇar* and *Aruṇōdayam* were awarded special prizes.

CHŪḌĀMAṆI NIGAṆḌU. See *Sūḍāmaṇi Nigaṇḍu*.

CHŪḶĀMAṆI. Epic (10th cent.) in 2,130 *viruttam* verses, which is a storehouse of Jaina philosophy. It deals with the large number of love-affairs of a prince, his many escapades, and finally, his renunciation of the world in the Jaina fashion. There is occasionally some good poetry, but from the point of characterization, dramatic presentation and exploring the depths of the human heart, it is not considered a great work. Its author is Tōlāmoḻi-t-tēvar.

CHŪḶĀMAṆI NIGAṆḌU. See *Sūḍāmaṇi Nigaṇḍu*.

CLARK, REV. WILLIAM (fl. 19th cent.). European missionary in Palamcottah, who was a student of Irāmāṇusa Kavirāyar (q.v.). He authored *Tīrkka-darisaṇa Viyākkiyāṇam* and *Pōdakar Oḻukkam*, both being prose works related to Christianity. He also authored *A Handbook of Tamil for the Use of Coffee Planters* (Madras, 1872).

CLARKE, T. MRS. Author of "Mothers in South India" (1860), giving directions about the management of children.

CLAYTON, ALBERT CHARLES (b. 1869). British Indologist and author of *Graded Tamil Reader* (Madras, 1934) and *An Introduction to Spoken Tamil* (Madras, 1926 ; 4th rev. ed. 1949).

CLOUSTON, WILLIAM ALEXANDER (1843-96). Author of *A Group of Eastern Romances and Stories from the Persian, Tamil and Urdu* (Glasgow, 1889).

COOMARASWAMY, P. Author of "Gleanings from Ancient Tamil Literature" (*Journal of the Royal Asiatic Society of Ceylon*, 1895) and "Silappatikāram" (*Journal of Royal Asiatic Society of Ceylon*, 1893).

CORNILIOUS, JOSEPH. Author of a commentary of the New Testament (Madras, 1886).

CORRE, ALAN DAVID. American Indologist, whose doctoral dissertation : *The Structure of Tamil* (University of Pennsylvania, 1962) is a descriptive study of the phrase and sentence structure of Tamil and morphemes which constitute them.

COUSINS, J.H. Scholar, who, along with others, rendered into English the Tamil poems of Subramaṇia Bhāratī (2nd ed., Calcutta, 1965).

D

DAKSHIṆĀMŪRTI, MĀ. (fl. 20th cent.). Poet, who has made some contributions to modern poetry.

DAMBĀCHCHĀRI-VILĀSAM (1867). By Kāsi Visvanātha Mudaliyār (q.v.); it is a play in verse interspersed with songs. Based on the actual life of one Dambāchchāri from Madras, the theme is that of a spoilt child frittering away the hardwon wealth of the father after the latter's death.

DĀMŌDARAM PIḶḶAI, C.V. See *Tāmōdaram Piḷḷai, C.V.*

DĀMŌDARAṆ, G.R. (fl. 20th cent.). Editor of "Kalaikkathir", a monthly magazine, devoted to popular science.

DAṆḌAPĀṆI DĒSIGAR (1905-). Author of more than 10 books: *Tiru-k-Kuṟaḷ Urai-vaḷam* in three volumes, giving under each Kuṟaḷ couplet, different commentaries.

DAṆḌAPĀṆI SUVĀMIGAḶ (Daṇḍapāṇi Svāmigal). See *Tiruppukaḻ Suvāmigaḷ.*

DAṆḌĀYUDHAM, R. (1940-). Scholar, whose *A Study of the Sociological Novels in Tamil* is the first systematic study of Tamil novels, while his *Tamiḻ Chiṟukatai Muṉṉōḍikaḷ* (1972) is a study of the pioneers of the Tamil short story. His *Nōvel Vaḷam* (1975) is a collection of essays on various aspects of the novel in Tamil.

DAṆḌI. See *Taṇḍi.*

DAṆḌI ALAṄKĀRAM. See *Taṇḍi Alaṅkāram.*

DANIEL, K. Novelist of Sri Lanka, who has been living in Tamil Nadu for some years now. Like his earlier novels, his novel *Aḍimaigaḷ* (1984) also deals with the subjugation and exploitation of the lower caste by the high caste in the Tamil-dominated region of Jaffna.

DANIELOU, ALAIN (Shiva Sharan, 1907-). Author along with R.S. Desikan of *Le roman de l'anneau* (*Silappadikāram*). *Traduit du Tamoul.* (Paris, 1961) and *Silappadikāram* (*The Ankle Bracelet*) tr. by Alain Danielou and R.S. Desikan (Norfolk, 1965).

DARMU ARŪB ŚIVARĀMU (1939-). Poet and critic, whose oft-quoted *Viḍivu* (The Dawn, 1961) shows him to be an imagist. For him, image is not a technique but a language to express his vision. A collection of his poems is pub. by "Ah" under the title *Kaṇṇāḍikkul Irundu.*

DARUMAṆ, NĀGAI. See *Nāgai Darumaṇ.*

DEIVASIKĀMAṆI N.C. (1928-). Author of *Māya-t-tambi*, *Chatrapadi Kōṭṭai* (both short stories), *Paḷiṅgu Maṇḍabam* (novel), etc. He has also written stories for children. His *Paraman Aruḷ* is an important novel for children.

DĒSIGAR, DAṆḌAPĀṆI. See *Daṇḍapāṇi Dēsigar*.

DESIKA PIḶḶAI, R. (b. 1898). Writer from Pondicherry ; he edited Ānandaraṅgam Piḷḷai's Diary in 4 volumes and tr. *Nitivarmaṉ* (from Vinceslas) and *Tiruppāvai* (from Āṇḍāḷ).

DĒSIKA VINĀYAKAM PIḶḶAI, KAVIMAṆI (1876-1954). Poet, who continued the tradition of Subramaṇia Bhārati (q.v.). He is known for his adaptations from English, which look more like original poems, and nursery songs, (e.g. : Asia Jōthi and Umār Kayyam) pub. in 1901. His poems are collected and published in *Malarum Mālaiyum*. But he will be remembered by posterity for his social satire *Marumakkaḷvaḻi Māṉmiyam* (1917-18), which exposes tellingly the evils of matriarchal system among the Veḷḷāḷa community of Ṅañchināḍu. His essays show his deep interest in the study of South Indian inscriptions. He was called 'Kavimaṇi' (Gem among Poets) by his admirers.

DĒSIKAṆ, R.S. (b. 1901). Modern writer ; he is author of *Kuḻandai Rāmu* (play), *Silaikku Ediril* (short stories), tr. *Māya Sanyāsi* (from Chekkov), *Cheri Toṭṭam* (tr. of *Cherry Orchard*), *Kaṟpaṉai Ulakam* (from the Utopias), etc. See *Danielou, Alain*.

DĒSIKAR, NIRAMBA AḺAKIYA. See *Niramba Aḻakiya Dēsikar*.

DĒSIKAR, VAIDYANĀTHA. See *Vaidyanātha Dēsikar*.

DĒSIKAR, VEDĀNTA. See *Vedānta Dēsikar*.

DESSIGANE, R. French Indologist, who authored *Hymnes Tamouls a Carecuvati* (Pondichery, 1959), with P.Z. Pattabiramin : *La Legende de Skanda, Selon le Kandapurāṇam Tamoul et l'Iconographie* (Pondichery, 1967), and with Jean Filliozat : *Les Legendes Civaites de Kāñchīpuram, Analyse de Textes et Iconographie* (Pondichery, 1964). He also pub. *Tiruppāvai. Texte original Tamoul traduit en Francais* (Pondichery, 1952 ; songs of Āndāḷ).

DĒVAṆ. Modern writer, whose chief works are : *Mister Vedāntam* (a family novel), *Miss Jāṇakī*, *Justice Jagaṉṉāthaṉ* and *Komatiyiṉ Kātalan* (dramas).

DĒVANĒYAṆ, G. (1902-). Author of *A Critical Survey of the Madras University Tamil Lexicon* (Salem, 1955), and *The Primary Classical Language of the World* (1966) ; the work intends to be early history and philology of Tamil.

DĒVAR, MEYKAṆḌA. See *Meykaṇḍa Dēvar*.

DEVAR, TIRU-T-TAKKA. See *Tiru-t-takka Devar*.

DĒVĀRAM. See *Tēvāram*.

DĒVASĒṆĀPATHI, V.A. Author of *Śaiva Siddhānta as Expounded in the Śivajñāna-Siddhiyār and its Six Commentaries* (Madras, 1960).

DHAḶAIYASIṄGAM, MU. Tamil novelist of Sri Lanka, whose *Oru Thani Vīdu* (1984) has reference to the ethnic problem in Sri Lanka. He is also a critic.

DHARMOO SIVARĀMOO. Modern poet and critic. His *Kaṇṇāḍikuḷḷirundu*, a collection of free-verse poetry, shows him to be an imagist, difficult to understand. He has also pub. another collection of his poems. But he occupies the front rank among critics.

DICTIONARIUM TAMULICUM. A dictionary consisting of about 40,000 words, written by Bartholmaeus Ziegenbalg (q.v.) in 1712 ; it seems never to have been printed.

DICTIONNAIRE TAMOUL-FRANCAIS (Pondichery, 1855-62 ; 2 vols., 2nd ed., 1895, 3rd ed. 1938-42) ; the work is based on the manuscripts of Beschi (q.v.) and others.

DIFFLOTH, GERARD F. American Indologist, whose *The Iruḷa Language, a Close Relative of Tamil* (doctoral dissertation, University of California, Los Angeles, 1968) is based on field work among the Iruḷas of Nilgiri mountains over a period of nine months at the end of 1965.

DĪKSHITAR, SUBRAMAṆYA. See *Subramaṇya Dīkshitar*.

DILIP KUMĀR. Modern writer, who, though hailing from Cutch (Gujarat), is most promising fictional talent in Tamil.

DIVĀKARAM. The earliest Nighaṇṭu (lexicon) in Tamil, written by Divākarar, a Jaina writer. As the work was composed under the patronage of Sēndaṇ (son of Aruvandai and a chieftain of Ambar), it was named *Sēndaṇ Divākaram*.

The work consists of 12 sections, each called a *togudi* ; the first 10 sections deal with class vocabularies, such as names of gods and heavenly bodies of ranks and orders of men and parts of the body, names of birds, beasts, insects, names of plants, trees, names of places, countries, rivers, names of tools, weapons, names of natural products, names of qualities and of actions, and terms connected with sounds and words. The 11th section deals with homonyms, while the 12th with group-names arranged in arithmetical progression. The work was probably composed in 10th cent. A.D.

DIVĀKARAR. See *Divākaram*.

DIVVIYAP-PRABANDHAM. See *Tivviya-p-pirabandam*.

D'MELHO, PHILLIP (1723-90). The first minister of the Dutch Reformed Church in Ceylon, who revised the Tamil version of the New Testament. He has also tr. a few books from the Old Testament and some Psalms of David.

He enlarged *Sūḍāmaṇi Nigaṇḍu* (q.v.) by another 120 stanzas. He also wrote in verse the *Marudappa Kuṛavañchi*, a panegyric on Marudappa Piḷḷai.

DORAIRAJ, MUḌIYARASAṆ (1920-). Modern writer ; he is author of *Muḍiyarasaṇ Kavidaikaḷ* (2 Pts., poems), *Kāviya-p-pāvai* (lyrics), *Pūṅkoḍi* and *Vīrakāviyam* (epics).

DORAI RANGASWAMI PIḶḶAI, M.A. (1908-). Author of *Saṅganūrpeyar Akarādi* (dictionary of proper names in Sangam literature) and *Tol-Kāppiya Aṇbuneṛi*, etc.

DORAISWAMI, T.K. See *Nakulaṇ*.

DRAVIDIAN LINGUISTICS : SEMINAR PAPERS ; PROCEEDINGS. Ed. by S. Agasthialiṅgam and N. Kumāraswāmi Rājā (Annamalai University, 1969).

DREW, REV. WILLIAM HOYLES. European Indologist and author along with John

Lazarus of the English tr. of *Tirukkuṟaḷ* (q.v.) (Madras, 1949, 2nd ed., 1956).

DUMAST, R.P. GUERRIER DE. Author of the *Maximes traduites des Courals de Tirou-Vallouvar*...(1854).

DUPUIS, LOUIS SAVINIEN (1806-74). French Indologist, whose chief works are : *Grammaire Francaise-Tamoule*,...(1863) and *Manuel de la conversation ou recueli de mots usuels et de phrases propres a faciliter petude du Francaise et du Tamoul* (Pondichery, 1865).

DURAIKKAṆṆAṆ, NĀRAṆ. See *Nāraṇa Duraikkaṇṇaṇ*.

DURAISĀMI, KAVITTALAM. See *Kavittalam Duraisāmi*.

DURAISWĀMI AIYAṄGĀR (b. 1888). Author of more than 13 books ; he tr. into Tamil *Śārṅgadhara Saṁhitā*, *Ashṭāṅga Hṛidaya*, etc. (all medical).

DURAISWAMY AIYAṄGĀR, V. (1880-1942). Prolific novel writer. He wrote 47 novels : his novels like *Kumbakōṇam Vakkīl* were very popular, because they are sensational detective stories. The redeeming feature is the dialogue in the novels. He was also the author of a play based on the story of Māṇikkavāchagar ; the play is in prose and verse.

E

ĒLĀDI (Cardamom and other Medical Ingredients). Poem (5th cent. ?) by Kaṇimēdāviyār (q.v.) from Madurai. Included in the *Padiṇeṇkīḻ-kaṇakku* (q.v.) collection, it consists of 81 *veṇbās* (q.v.), each *veṇbā* being concerned with five or six items of ethics, some of which are peculiar to the Jainas.

EḺIL MUDALVAṆ. See *Irāmaliṅgam, M.*

ELLAPPA NAYIṆĀR (fl. 16th cent.). Court-poet of Challappa Nāyaka, who ruled in Tanjore. He is the author of *Aruṇagiripurāṇam*, *Tiruviriñchai-purāṇam* and a commentary on *Saundarya-lahari*.

ELLIS, FRANCIS WHYTE (d. 1819). Foreign Indologist, who commented on the *Tirukkuṟaḷ* (1819). It has been edited by R.P. Sēthu Piḷḷai and pub. by University of Madras (1955).

EḺUTTU. A purely literary magazine from Madras with C.S. Chellappa (q.v.) as its editor, which served for more than 10 years (1959-72) for the cause of New Poetry and criticism.

EMENEAU, MURRAY BARNSON (1904-). Celebrated American scholar, who is Professor Emeritus of Sanskrit and General Linguistics, University of California, Berkeley, America. In the field of Dravidian linguistics, he is renowned for his scientific studies and research pertaining to not only the Kannada, Tamil, Telugu and Malayalam languages, but also to the dialects of these languages. He also made studies of some tribal languages having no script of their own, to be classified as Dravidian languages. The *Etymological Dictionary of Dravidian Languages* (2nd ed., with T. Burrow, 1984) still remains a guide for researchers in the field of Dravidian linguistics.

He arrived in India in 1935 with a view to writing a descriptive grammar of the unknown Dravidian languages and dialects and lived among the tribal people of the hills for three years, at the end of which he published his researches in four volumes. His other works are : *Dravidian Linguistics : Etymology and Folktales* ; *Collected Papers* (Annamalai University, 1967), *India and Historical Grammar* (Annamalai University, 1965) and *Dravidian Borrowings from Indo-Aryan* (University of California Press, Berkeley, 1962). His *Dravidian Comparative Phonology ; a Sketch* (Annamalai University, 1970) is a revised version of author's *Sketch of Dravidian Comparative Phonology* (1959). He also pub. a comparative study of the grammar of Brāhui and Dravidian languages. He has also pub. numerous research papers concerning Dravidian languages and race, folk literature, etc.

EṆ CHARITTIRAM. See *Swāminātha Aiyar, U.V.*

EṆ KADAI. Autobiography (1944) of poet Nāmakkal Rāmaliṅgam Piḷḷai (q.v.), which is one of the very few biographies of merit. It makes an interesting reading and has a romantic colouring.

EṆ SARIDAI. A voluminous autobiography by Swāminātha Aiyar (Dr. U.V., q.v.). Written in simple and lucid Tamil, showing a cross-section of the Tamil scholars' world of his day, it is one of the best biographies.

ĒṆADI SĀTTAṆ SĀTTAṆ (fl. 8th cent.). Author of the *Praśasti* about the Pandya king Parāntaka Neḍuñchaḍaiyaṇ. This inscriptional poem is in the Vēḷvikkuḍi copper plates.

ĒṆICHCHĒRI MUḌAMŌSIYĀR (fl. 2nd cent.). Sangam poet from Ēṇichchēri. Court poet and friend of the chieftain Āi, six of his poems are in *Puṟanāṉūṟu* (q.v.).

EṆṆAYIṆĀ PULAVAR (fl. 17th cent). Supposed to be the author of *Mukkūḍal Paḷḷu* (q.v.).

ĒRAMBAIYĀR (1847-1914). He has tr. the Sanskrit *Nīti Śāstra* into Tamil verse. He composed some lyrics and Ūñchals or swing-songs, and rendered the *Sɘttu-purāṇam* into prose.

ESSAI SUR LE JAINISME PAR UN JAIN (Leide, 1885). This incorporates the proceedings of 6th session of the Congress International of Orientalists at Leide.

ETHIRĀJAṆ, J. Modern writer wrote short stories for children. His *Nīla Malai Mɘlɘ* is an important novel for children.

EṬṬU-T-TOHAI (The Eight Anthologies). Tamil collection of eight anthologies belonging to the Saṅgam ; the eight anthologies are : *Naṟṟiṇai*, *Kuṟundokai*, *Ainkuṟu-nūṟu*, *Padiṟṟu-p-pattu*, *Pari-pāḍal*, *Kali-t-tokai*, *Aka-Nāṉūṟu* (*Ṇedundokai*) and *Puṟa-nāṉūṟu* (q.v.). These poems are important source books of history of trade and commerce and economic and domestie life, besides recounting a few love legends. The poets who have contributed to the eight collections included in the *Eṭṭu-t-tokai* number 740. There were people of different trades and communities. Among them are a few belonging to royal families and also a few women.

F

FABRICIUS, JOHN PHILIP (1711-91). Tamil scholar, by birth a German, who, on behalf of the Dutch Mission arrived in India in 1742. Not given to frugality, he found his way to a debtor's prison, where he prepared a *Tamil-English Dictionary* (see *Fabricius's Tamil-English Dictionary*). This was printed in 1766. Later, he translated the two Testaments of the Bible into Tamil and also authored many Christian tracts for the use of novices. In 1786 was published his *English-Tamil Dictionary*, while in 1788, he wrote a Tamil Grammar in English.

FABRICIUS'S TAMIL-ENGLISH DICTIONARY (1776). The first Tamil-English dictionary that is now available. Prepared by the German Lutheran missionaries : J.P. Fabricius and J.C. Breithaupt, it consists of about 9000 words, with a good collection of idiomatic phrases included under these words.

FERGUSON, ALASTAIR MACKENZIE, JR. Author of "*Iṅgĕ Vā* !" *or the Siṇṇa Durai's Pocket Tamil Guide* (Colombo, 1878 ; 5th rev. ed. 1911).

FILLIOZAT, J. French Indologist, whose relevant work is "Les manuscrits de Virapatnam" (*Comptes-rendus de l Academie des Inscription et Belles-Lettres*, Paris, 1947).

FIRTH, J.R. Author of *A Short Outline of Tamil Pronunciation* (4th ed., Madras, 1934). It is issued as an appendix to A.H. Arden's *A Progressive Grammar of Common Tamil.*

FLORES, ANGEL. Scholar, who ed. *Literature and Marxism* (Allahabad, 1945).

FONTAINIEU, G. DE BARRIQUE DE. French Indologist, who authored *Le livere de l'amour de Tirouvallouva. Traduit du Tamoul* (Paris, 1889). The Avant-propos is by Julian Vinson.

FOREST, GEORGE. Author of *Charirāppiyāsam* (A Hand Book of Gymnastics ; Madras, 1887).

FOULKES, REV. T. Indologist, who tr. from the Tamil *Śivaprakāśa Kaṭṭaḷai, or the Elements of the Śaiva Philosophy* (London, 1863). *Chachivarṇapōtam* and *Chaivachamaya Viḷakka Viṇāviḍai* (a catechism of the Śaiva system).

FOWLER, MURRAY. British Indologist, whose relevant article is : "The Segmented Phonemes of Sanskritized Tamil" (*Language*, 1954).

FRAZER, ROBERT WATSON. Author of *Literary History of India* (New York, Scribner, 1898). This work embraces South India (pp. 300-331) and includes selections and translations of brief passages from important Tamil literary works.

FRERE, MARY ELIZA ISABELLA (1845-1911). American Indologist, who authored : *Old Deccan Days* ; *or, Hindoo Fairy Legends Current in Southern India. Collected from oral tradition.* (Philadelphia : Lippincott, 1868 ; 7th ed. 1929 ; illustrations by C.F. Frere).

G

GALLOIS-MONTBRUN, A. Author of *Notice sur la chronique en langue Tamile et sur la vie d' ananda-Ranga Pillai* (Pondichery, 1849).

GAṆAPATHY, R. (1935-). Writer, who is noted for biographies of saints like Mīrābāi, Sāradāmaṇi Dēvi, Śaṅkarāchārya, Vivēkānanda, etc. He was Associate Editor of 'Kalki' magazine.

GAṆAPATI, K.P. MĀṞAṆ (1912-). Writer, who has pub. *Vaḷaṟ Piṟai* (novel), *Abūrva-p-piṟavikaḷ*, *Siṟpiyiṉ Kaṉavu* (short stories), etc.

GAṆAPATI AIYAR, S G. (1902-). Modern writer, who has pub. more than 25 books : *Villibārada-t-tiṟavukōl* (research), *Kaṭṭurai-k-Kalambakam* (essays) and edited *Kambarāmāyaṇam-Pālakāṇḍam, Ayottiyākāṇḍam* etc.

GĀNDHĪ MAHĀṆ KADAI. See *Subbu, Kottamaṅgalam.*

GAṆĒSALIṄGAM, S. (1928-). Writer from Srilanka, whose novels portray the active revolt of the oppressed, e.g., *Nīṇḍa Payaṇam* (1965 ; on the problem of caste distinction), *Abalaiyiṇ Kaḍidam* and *Sadaṅgu* (1966 ; novels), *Nallavaṇ, Orē Iṇam* and *Sankamam* (short story collections). His *Sadaṅgu* holds an important place among Tamil social novels. His latest novel is *Ayalavargal* (Others ; 1985).

GAṆĒSAṆ, P.C. Modern writer, whose novel *Naḍikai* (Actress) deals with the life of a film actress. Despite her violent and soul-shattering experiences, Rōhiṇi, the actress, keeps alive in her the sacred little flame of love, she bore Mōhaṇ, a freedom fighter. The moral ugliness of the life around her is powerless to stain the depths of her soul.

GAṆĒSHSUNDARAM, P.C. Author of *Distribution Characteristics of Speech Elements in Tamil* (Poona, 1959), "A Note on the Morphemeic Values on Consonants in Tamil (*Indian Linguistics, XVI, 1955*), "A Note on the Semanto-phonetic Mapping of Morpheme Compounds in Tamil" (*Bulletin of the Deccan College Research Institute*, Poona XVII, 1955-56) and with V.I. Subramoniam "Marāthi Loans in Tamil" (*Indian Linguistics*, XVI 1954).

GERMANN, W. German Indologist, whose work about John Philip Fabricius is : *Johann Philipp Fabricius. Seine Funfzigjahrige Wirtfamteit im Tamulenlande und das Missionsleben des Achtzehnten*...(Erlangen, 1865).

GHADIGĀCHALAM, N. See *Subramaniaṇ, S.V.*

GHAṆI, R.P.M. (1922-). Writer ; he has pub. about 15 books : *Mahākavi Iqbal* (bio graphy), and translated *Islā niya Kalaippaṇbu*, etc.

GIRIJĀ, JŌTHIRLATHA. See *Jōthirlathā Girijā*.

GLASENAPP, HELMUTH VON (1891-1963). German Indologist, who wrote on Indian Literature in German, 3rd part of which includes "Die Dravidschen Literaturen" (Stuttgart, 1961).

GNĀṆAPRAKĀŚAM, R. Author of *Tēmpāvaṇi Coṟpoḻivukaḷ* (Lectures on Tēmpāvaṇi, 1960).

GŌMATHIṆĀYAGAM, R.S. Modern writer, who has pub. *Kādal Piṟandadu*, *Maṇmadaṇum Makālingamum*, *Kaḷḷa-k-Kōḻi* (all short stories) and tr. *Aṇṟu Iravil* (from Gogol), etc.

GŌMATHI SWĀMINĀTHAṆ (1919-). Author of 10 books : *Nāḍaka-k-Kadambam*, *Kalāṭṭā Kalyāṇam* (plays), *Nambikkai* (short stories), etc.

GŌPĀLĀCHAR (fl. early 20th cent.). Writer, whose *Ārya Sabhā* seems to be the first drama, with freedom and social reform as its topic.

GOPĀLA KRISHṆA BHĀRATI. See *Kobāla Kṛishṇa Pāradi*.

GOPĀLAKṚISHṆAṆ, KALVI. See *Kalvi Gopālakṛishṇan*.

GOPĀLAKRISHṆAṆ, S. S. 'MUTHU'. Modern writer, who is famous for making use of the folk-lore technique to bring forth a new form of stories, meant for children.

GŌPĀLAKRISHṆAN, V.D. See *Pūvaṇṇaṇ*.

GOUZIEN, PAUL (b. 1860). French Indologist, whose relevant work is : *Manuel Francais-Anglais-Tamoul de Conversation,...* (Paris, 1904).

GOVER, CHARLES E. (d. 1872). British Indologist, who was the author of *The Folk-Songs of Southern India* (Madras, 1871, London, 1872, 2nd ed. Madras, 1959). It includes English translations of folk-songs of South India.

GOVINDA RĀO, RĀJĀRĀM. See *Rājārām Govinda Rāo*.

GŌVINDĀCHĀRYA, AḶKOṆḌAVILLI. Author of *The Divine Wisdom of the Drāviḍa Saints* (Madras, 1902) and *The Holy Lives of the Āḻvārs or the Drāviḍa Saints* (Mysore, 1902).

GOVINDAN, VAI. Modern writer, who culled several of the stories in folklore and retold them through his children's magazine "Aṇil". He has also pub. *Tamil Nāṭṭu Paḻaṅkataikaḷ* (Old Tales of Tamilnadu ; Madras, 1965).

GRAMMAR FOR LEARNING PRINCIPLES OF THE MALABAR LANGUAGE. PROPERLY CALLED TAMUL OR THE TAMULIAN LANGUAGE (Wepery, 1778). It is one of the early Tamil Grammars written by foreigners and its 2nd rev. ed. was pub. in 1789.

GRAMMAR OF DAMUL OR TAMUL LANGUAGE (Tranquebar, 1734). It is one of the early Tamil grammars written by foreigners.

GRAUL, KARL (1814-64). German Indologist, whose relevant works are : *Outline of Tamil Grammar* (Leipzig, 1855 ; it has been pub. in the Bibliotheca Tamulica Series), *Indische Sinnpflanzen und Blumen ; zur kennzeichnung des indischen, vornehmlich Tamulischen geistes* (1865 : selections from Tamil poets) and *Tamulische schriften zur erlauterung des vedanta systems oder der rechtglaubigen philosophie der Hindus* (1854). He pub. a German version of the *Kuṟaḷ* of Tiruvaḷḷuvar (1856) ; its English version was pub. by Charles Graul (Leipzig, 1865).

GREEN, S.F. (1822-84). Belonging to the American Medical Mission, he wrote an incredible amount of medical books, tracts and pamphlets in Tamil. He tr. works like *Gray's Anatomy*. *Ātmopatēcha Vivāraṇam* was his abridgement of "The House I Live In", while *Maruttuva Vaittiyam* (Midwifery Adapted to India) was another work.

GRIERSON, SIR GEORGE ABRAHAM (1851-1941). Celebrated Indologist, who was the author of *Linguistic Survey of India*, Vol. 4 of which covers Munda and Dravidian Languages by Sten Konow (Calcutta, 1906 ; reprint 1967). He also authored *Modern Vernacular Literature of Hindustan* (Calcutta, 1889).

GRIFFIN, GEORGE. Author of *Griffin's English and Malay Vocabulary*. (Ed. in Tamil, i.e., with the addition of a Tamil vocabulary by the Rev. R. Balavēndrum ; Penang, 1888).

GRUNDLER, J.E. (1677-1720). European Missionary and a contemporary of Ziegenbalg (q.v.), he wrote a "Treatise on the Malabarian Medicus". This paper sums up what had been accomplished by the Tamils in the medical field.

GUṆA VĪRA PAṆḌITAR. See *Kuṇa Vīra Paṇḍidar*.

GURUPĀDA DĀSAR (fl. 17th cent.). Poet, whose *Kumarēsa Sadakam* consists of 100 homely stanzas evoking vivid pictures and reiterating moral or worldly-wise maxims. It is very good verse, but only very rarely poetry.

GURUSWĀMY ŚARMĀ, S.V. (fl. late 19th cent.). Author of *Prēma Kalāvatīyam*, a novel.

GURY, S.J. Scholar, who compiled and printed *Dictionarium Tamulico-Latinum* (1852).

H

HABIL MUHAMMED AL-KAHIRI. Modern writer ; he has tr. the *Quran* into Tamil.

HAMEED, K.P.S. See *Sendāmarai.*

HAMILTON, A.W. Foreign Indologist, whose relevant article is : "Hindustani, Tamil, Sanskrit and Other Loan Words in Malay" (*Journal of the Royal Asiatic Society*, Straits Branch, No. 80, 1919).

HARIHARAN, E.S. 'RĒVATI'. Modern writer, of short stories for children. In the field of historical novels for children, he occupies a high rank. His *Kārvaṇṇaṇ Kaṇḍa Kaṇavu* has as its theme the destruction of Kapāṭapura, one of the ancient legendary capitals of Pāṇḍy Nādu.

HARI SRĪNIVĀSAṆ. Modern poet, who has made notable contributions to free verse poetry.

HARKNESS, HENRY. British Indologist, who authored *Ancient and Modern Alphabets of the Popular Hindu Languages of the Southern Peninsula of India* (London, 1837).

HART, GEORGE. Author of *Poems of Ancient Tamil* (California, 1975).

HARVEY, F.G. Author of "*Yeṇṇa Vĕhṇum* ?" *A Tamil Handbook for Beginners* (Singapore, 1911 ; 8th impression, 1947).

HASAṆ (1918-). Writer, whose original name is M. Syed Mohammad 'Hasan' ; he is noted for his historical novels : *Mahazbīṇ* and *Sindhu Nadikkaraiyiṇilĕ*.

HÉMA ĀNANDATEERTHAṆ (1923-). Novelist, whose chief novels are : *Miss Révathi*, *Peṇṇā Padumaiyā* ?, *Vairappū*, *Tirivĕṇi*, *Kaṇṇāmūchi*, *Ethaṇai Kōḍi Iṇbam*, *Poṇ Mayil*, *Maṇṇippĕ Kiḍaiyāthu*, *Orĕ Kaṭṭil*, etc.

HENDERSON, R.D.L.T. Foreign Indologist, who is known for his works : *Everybody Vocabulary, English and Tamil* (Kuala Lumpur, 1924) and *Tamil Made Easy* (Kuala Lumpur, 1918 ?).

HENRIQUES, HENRIQUE (1520-1600). A Jesuit missionary from Portugal, who arrived in Goa in 1564. As he was sent to Tamilnādu for carrying on the missionary work, he became fully conversant with the Tamil language and prepared a lexicon as also a grammar of Tamil. His *Tambirāṇ Vaṇakkam* (1578), a religious tract, was the first ever Tamil work to be printed. His epistles included in the *Documenta Indica* are of some historical value.

HEPHZIBĀH JĒSUDĀSAṆ, MRS. (1925-). Authorsess of *Puttam Vīḍu* (New House,1964), *Dr. Chellappa* (1967), *Anādai* (1977) and *Mā-Nee* (1982), all novels. Regional in character, her novels portray the life of Christian Nāḍārs of Nagarcoil. *Puttam Vīḍu* (1964) is a fascinating study of rural life in the Tamil-speaking district of the erstwhile Travancore State. The political developments form the backdrop and the story traces the shifting fortunes of a family with great sympathy. She wrote *A History of Tamil Literature* (1961) in collaboration with C. Jēsudāsaṇ, her husband. She also tr. into English some of Subramaṇia Bhārati's poems as *The Song of the Cuckoo and Other Poems* (Trivandrum, 1950).

HOISINGTON, REV. HENRY R. (1801-1858). Scholar, whose relevant article is "Brief Notes on the Tamil Language" (*Journal of the American Oriental Society*, III), while his work is : *The Tattuva Kaṭṭaḷai, Śiva Gñaṇa Pōtham, and Śiva Pirakāsam* ; *treatises on Śaiva philosophy. Translated from the Tamil with introductions and notes* (New Haven, 1854). He also wrote *The Oriental Astronomer* (1848), a complete system of Hindu Astronomy with translation, notes and appendix.

HOOLE, ELIJAH. Author of *Dureisāṇi-Tamiḻ-Puttagam* ; *the lady's Tamil book, containing the morning and evening services, and other portions of the Book of Common Prayer, in Romanized Tamil* ;...*Together with an Anglo-Tamil Grammar and Vocabulary* (London, 1859 ; rev. ed., Madras, 1860).

HOOPER, J.S.M. Author of *Hymns of the Āḻvārs* (Calcutta, 1929 ; tr. with an introduction and notes).

HOSTEN, H. French Indologist, whose relevant work is : *Le Bhagavata d'apres un texte en Tamoul. Nauvelle traduction de Maridas Poulle de Pondichery, 1739-95* (Pondichery, 1920).

HULBERT, HOMER BEZALEEL (1863-1949). Author of *A Comparative Grammar of the Korean Language and the Dravidian Languages of India* (Seoul, 1905).

HULTZSCH. Western Indologist, who ed. *South Indian Inscriptions, Tamil and Sanskrit from Stone and Copper plate edicts*, running to several volumes. He assisted the editor, Jas Burgess of *Epigraphica Indica*.

HUSSAIN, J.M. (1928-68). His chief works are : *Iqbāl Yār* (criticism) and *Islāmiya Kadaikaḷ* (short story collection).

HUTCHING, SAMUEL. Western Indologist, who compiled the *English-Tamil Dictionary* (1844, 1852 and 1888).

I

IBRĀHIM, AHMED MOHAMED. See *Ahmed Mohamed Ibrāhim.*

IBRĀHIM, MUHAMMAD. See *Muhammad Ibrāhim.*

IḌAIKKĀḌĀṆĀR (fl. 2nd cent.). Poet ; ten of his poems are included in the Saṅgam anthologies. Perhaps he is the author of *Ūsimur̤i*, a grammatical work quoted by the commentator on *Yāpparuṅgalam* (q.v.). His verses are distinguished for their verbal conceits.

IDAYANĀDAM. See *Chidambara Subramaṇiaṇ, N.*

IDAYA OLI. By T.K.C. (q.v.). Collection of good Tamil essays (1941), mainly on criticism.

ĪḌU (*Muppattār̤āyirappaḍi*). Work first expressed orally by Nambiḷḷai (q.v.) and reduced to writing by Vaḍakku-t-tiruvīdi p-Piḷḷai (q.v.) ; it is a great Maṇipravāḷa commentary on *Tiruvāymol̤i* (q.v.).

ILAKKAṆA-K-KOTTU. Grammatical work written by Īsāṇa Tēsikar (q.v.), which seeks to show that Tamil cannot exist independently of Sanskrit. Morphology and Syntax are treated in 131 Sūtras, divided into 3 chapters. A commentary on the work has been written by the same author.

ILAKKAṆA VIḶAKKA-CH-CHŪR̤ĀVAḶI. Grammatical work by Sivañaṇa Muṇivar (q.v.), which is a refutation of *Ilakkaṇa Viḷakkam* (q.v.). The provocation for this work was the competition between two Mutts : Tiruvāvaḍutur̤ai Mutt to which the author belonged, and Taruma-puram Mutt to which Vaittiyanāda Tēsikar (q.v.) author of *Ilakkaṇavilakkam*, belonged.

ILAKKAṆA VIḶAKKAM (17th cent.). Grammatical work by Vaittiyanāda Tēsikar (q.v.) of Tiruvārūr and his two sons. Dealing with the five aspects of Tamil grammar, viz. 1. *El̤uttu* (sound), 2. *Sol* (word), 3. *Poruḷ* (subject-matter of poetry), 4. *Yāppu* (prosody), and 5. *Aṇi* (poetic embellishment), it seems to have been compiled from old grammatical works. It is in 941 Sūtras and is called *Kuṭṭi-t-Tolkāppiyam* or minor *Talkāppiyam.* It has a commentary by the same authors.

ILAKKIYA-CH-CHOL AKARĀDI. Dictionary of purely literary words, prepared and published in 1914 by A. Kumāraswāmi Piḷḷai (q.v.).

ILAKKUVAṆ, SIṄKĀRAVĒL (1910-). Scholar, whose chief works are : *A Brief Study of Tamil Words* (Madras, 1946), *The Making of Tamil Grammar* (1946), *Semantemes and Morphemes in Tamil Language* (1957), *Tamil Language* (Madras, 1961) and *Tolkāppiyan (in English) with Critical Studies* (Madurai, 1963).

IḶAMBHĀRATHI (1933-). Poet and writer, whose original name is Rudra Tulasidhās. His works are : *Sōlai Niḻal Nāṇ Uṇakku* (poem), *Gītā* (novel) and some translations and works on science subjects. He also rendered into Tamil (1977) the Telugu poems of the Sahitya Akademi prize winner, C. Nārāyaṇa Reḍḍy.

IḶAMBURĀṆAM. Work by Ilambūraṇar (q.v.), which is the first available commentary on *Tol-kāppiyam* (q.v.), as also the only available commentary for the whole of *Tolkāppiyam*. Simple in style and straightforward, without upsetting the arrangement of words in the original, it quotes profusely from ancient writings and thus many lost works are known to us.

IḶAMBŪRAṆAR (fl. 12th cent.). Writer and the first known commentator on *Tol-kāppiyam* (q.v.), whose work is called *Iḷamburaṇam* (q.v.). He is generally known as Uraiyāsiriyar. Some scholars identify him with Maṇakkuḍavar, His comm. on *Peruṅkadai* (q.v.) is not available.

IḶANĀKAṆ, MARUDAṆ. See *Marudaṇ Iḷanākaṇ.*

ILAṄGAIYARAKON (1915-61). Writer, who has tr. English and Russian short stories into Tamil. He is, however, remembered for his original 16 short stories, which are collected in *Veḷḷi Pādasaram* His dramas, which have frequently been staged are : *Mister Gukadāsaṇ* and *Mādhavi Maḍandai.* He also wrote a drama on the story of Rājā Hariśchandra, which was staged more than a thousand times in Srīlanka. He has written sketches, radio-plays and one-act plays which are mainly based on ancient Tamil classics.

ILAṄGĒŚVARAṆ. Modern drama by Tuṟaiyūr Mūrtti, which is based on the *Rāmāyaṇa.* The hero of this work is Rāvaṇa, the word Ilaṅgēśvaraṇ', meaning 'The Lord of Laṅkā'. The drama depicts how Rāvaṇa, a tragic hero, was the victim of circumstances.

IḶAṄGŌ AḌIKAḶ (fl. 5th cent.). A Chēra prince, who renounced the world as a boy because an astrologer had predicted, in the presence of his elder brother Chēraṇ Cheṅguṭṭuvaṇ, and his father that he would be king after his father. According to tradition he was the author of the famous epic, *Silappadikāram* (q.v.), which he wrote in ascetic retirement.

IḶAṄKĪRAṆĀR (fl. 2nd cent.). Sangam poet, probably a hunter by profession ; he has left 16 poems in anthologies.

IḶANTIRAIYAN, ŚĀLAI. See *Śālai Iḷantiraiyan.*

IḶAVĒṬṬAṆĀR (fl. 2nd cent.). Sangam poet, who has left 12 poems in the Sangam anthologies.

ILIṄGAṆ. Writer, who tr. Varāhamihira's *Horāśāstra* into Tamil.

IṆBA KAVI (d. 1835). A Christian from Maṇappāṟai ; he has, in addition to several beautiful stray pieces, written a *Kuṟavañchi* (q.v.) on his patron Philip Roderigo alias Muttukrishṇaṇ.

INDEX DES MOTS DE LA LITTERATURE TAMOULE ANCIENNE. An index of the

Ancient Tamil Literature, published by the Institut Francais d'Indologie (Pondichery, 1967 ; 2 vols.).

INDIRĀ PĀRTHASĀRATHĪ. Modern novelist, whose *Tantra Bhūmi* and other novels (*Thīvugaḷ, Māyamāṉ Vīṭṭai*, etc.), give a portrait of high class Tamilian life in Delhi where their ego is often crushed ; his novel *Kurutippuṉal* (The Blood ; 1975) won for him the Sahitya Akademi award. His *Maḻai* is a social drama, while his other dramas are : *Aurangzeb* (1977 ; tr. into Urdu and successfully staged in Calcutta and Delhi) and *Nandaṉ Kathai* (on the story of Nandaṉ, one of 63 canonised Śaivite saints).

INDUMATI. Modern writer, who is known for her popular novels.

IṆIYAVAI NĀṞPADU (5th cent. ?). Didactic work included in the *Padṇieṉ-kīḻ-k-Kaṇakku* (q.v.). It is a string of 40 *veṇbās* (q.v.), each *veṇbā* telling about four good things in conduct and life ; it is modelled on the *Iṉṉā Nāṟpadu* (q.v.). The author of the work is Pūdañchēndaṇār (q.v.).

IṆIYAVAṆ. Modern writer, whose *Poṉ Maṇam* is an important novel for children.

IṆṆĀ NĀṞPADU (5th cent.). Work by Kabilar (q.v.), which is a string of 40 *veṇbās*, ethical in strain, each *veṇbā* (q.v.) dealing with four undesirable things of conduct and life. The work is included in *Padiṉeṉ-kiḻ-k-Kaṇakku* (q.v.).

IṆṆILAI. Work, supposed to be included in the *Padiṉeṉ-kiḻ-k-Kaṇakku* (q.v.) collection, but definitely a late work, later than the famous commentators like Iḷambūraṇar (q.v.) and Nachchiṉārkiṉiyar (q.v.). It is a didactic work consisting of 45 *veṇbas*, on the four Purushārthas. The work is obviously spurious but is said to have been writren by Poykaiyār (q.v.) ; some people place *Kainnilai* instead of *Iṉṉilai* in the above collection.

INQULĀB, SHĀHUL HAMĪD (1944-). Political poet, who is committed to left-wing ideology. He is a bitter critic of present India. His love of working class makes him see the ocean as the sweat of the labourer-earth.

IRĀDĀ MAṆĀḶAṆ, K.G. (1925-). Assistant editor of "Nava India", a daily, he is author of the short-story collection *Pukkuḍalai*, and the novels *Vīṇai* and *Arakkumāḷikai*, amidst his 26 books, including some translations.

IRĀGAVA AYAṄGĀR, M. (1878-1960). Great research worker, prose-writer, and editor, his field of interest was Tamil history. He is author of *Poruḷadikāra Ārāychchi, Chēraṉ Cheṅguṭṭuvaṉ, Araychchi-t-tokudi, Sāsaṇa-t-tamiḻ-k-kavi Saridam*, etc., all research works, written in modern Tamil prose. He was Chief Tamil Pundit in the Madras University Lexicon Office and edited *Perundokai* (q.v.). Edited also *Chēra Vēndar Seyyuḷ Kōvai*, a collection of poems on the Chera kings from the earliest days and *Arichchandira Veṇbā* and wrote *Some Aspects of Kerala and Tamil Literature*. His last work, *Viṇai Aḍi-t-tiribu*, is on roots of verbs.

IRĀGAVA AIYAṄGĀR, R. (1870-1948). Great scholar and research-worker, he had some reputation as a poet of the old school. His research works are : *Vañchimānagar*, on the location of the Chēra capital, and *Nallisai*, *p-pulamai Melliyalār* and *Tamil Moḻi Varalāṟu*, on diverse aspects of the ancient Tamil literature. His poetical works are *Pāri Kādai* (q.v.), *Pārada Nīdi Veṉbā*, etc. He has tr. Kālidāsa's *Śākuntalam* into Tamil verse and wrote a commentary on a portion of *Kuṟundokai* (q.v.).

IRAGUVAṀSAM. Written by Arasa Kēsari (q.v.), it is an adaptation from the Sanskrit *Raghuvaṁśa* in 26 *paḍalams* (chapters), consisting of about 2400 *viruttams* (q.v.).

IRAIYAṆĀR KAḶAVIYAL. Same as Iṟāiyaṇār Akapporuḷ (q.v).

IRĀJARĀJA VIJAYAM (10th cent.). A minor epic, no longer extant, inferred as dealing with the achievements of Rāja Choḻa. Its author is Nārāyaṇa Paṭṭādittiyaṉ.

IRĀMACHCHANDIRA KAVIRĀYAR (fl. 19th cent.). Writer from Irāsanallūr, near Madras. He edited the *Sadur Akarādi* (q.v.) in 1824 and wrote musical dramas like the *Sakundalai-vilāsam*, *Tāruka-vilāsam*, *Iraṇiya-vāsakappā*, etc. on puranic themes, and also on modern themes like *Iraṅgōṉ Saṇḍai Nāḍakam*.

IRĀMACHCHANDIRA SĀSTRI (fl. 20th cent.). Writer, who tr. Saṅkarāchāriar's *Siddhānta-Bhintu* and Dharmarāja Dīkshitar's *Vēdānta-paribhāshā*.

IRĀMACHCHANDIRAR (fl. 19th cent.). Poet, who wrote *Purūrava Chakkaravartti Nāḍakam*, a musical drama.

IRĀMA KAVIRĀYAR (fl. 18th cent.). Author of *Tiruvāyppāḍi-purāṇam*, *Sārappirabandhm*, etc.

IRĀMALIṄGA AIYAR (fl. 19th cent.). Writer from Jaffna, who has left an astrological treatise, the *Sandāṇa Tībikai*, and has edited another astrological work, *Charajōti Mālai*.

IRĀMALIṄGA MUDALIYĀR (fl. early 20th cent.). He wrote fictions such as *Andappura Irahasiyam*, *Jīva Rattiṇam*, *Paṅgajavalli Kadai*, etc.

IRĀMALIṄGA PIḶḶAI (fl. early 20th cent.). Author of *Sri Rāmar Vaṇa-vāsam* as *ammāṇai* (q.v.) or ballad.

IRĀMALIṄGA SUVĀMIKAḶ. See *Rāmaliṅgar*.

IRĀMALINGAM, M., EḺIL MUDALVAṈ (1940-). Writer, who has written a few books on Tamil novel and short story. His *Irupadām Nuṟṟāṇḍu-t-tamiḻ Ilakkiyam* is a history of Tamil literature for the 20th century.

IRĀMALIṄGAM PILLAI (d. 1885). Writer from Jaffna, Ceylon. He was the author of two musical dramas, *Māṇikka-vāsakar-vilāsam* and *Naḷa-ch-Chakkaravarti-vilāsam*.

IRĀMA NĀḌAKAM (*RĀMANĀṬAKAM*). Work by Aruṇāchala Kavirāyar (q.v.), which is the story of Rāma retold in opera form. Some of its songs like "Yāro Ivar Yāro", "Kāṇavēṇḍum Laṭcham Kaṅgaḷ", are still popular, lending themselves beautifully to dance-exposition.

IRĀMĀṆUSA KAVIRĀYAR (d. 1852). Writer from Mukavai in Rāmnāḍ. A grammarian and commentator, and teacher of Western scholars like the Rev. G.U. Pope (q.v.), he also wrote commentaries on *Naṉṉūl* (q.v.) and on *Tirukkuṟaḷ* (q.v.). He is the author of a concise Tamil grammar in prose and helped in the compilation of *Winslow's Dictionary* (q.v.). He has also written some *prabandhas* (q.v.) in the traditional line.

IRĀMĀṆUSA NĀVALAR. There are three versifiers of the same name of the 19th cent., who have written several purāṇas and minor prabandhas (q.v.).

IRĀMA PĀRADI (fl. 19th cent.). Author of *Āttisūḍi Veṇbā*, an ethical work in *veṇbā* (q.v.) metre, illustrating, from the Purāṇas, the *Attisūḍi* of Avvaiyār (q.v.).

IRĀMASĀMI, N. (1924-). Novelist from Virudhunagar. A prolific writer, he has left 43 novels like *Malar-puri Rāṇi*, *Laṭchiy -p-Peṇ*, etc. He also writes dialogues for films.

IRĀMASĀMI AIYAR (fl. 19th cent.). Writer, who was Munsiff at Pārūr. He wrote *Nakai-p-paittiyam*, on the feminine passion for ornaments.

IRĀMASĀMI AIYAR (fl. 19th cent.). Poet and brother of the famous musician, Mahāvaidyanātha Aiyar. Poet and musician himself, he rendered the story of *Periya-purāṇam* (q.v.) into Kirtaṇas or songs.

IRĀMĀSĀMI AIYAR (fl. 19th cent.). Poet from Jaffna, Ceylon, who has written a collection of lyrics called *Kadiraimalai Kandasāmi Kīrttaṇaṅgaḷ* on Muruga, the deity of Kadiraimalai, and *Allināḍakam*, a drama on the marriage of Arjuna with Alli, the Queen of Madurai.

IRĀMASĀMI RĀSU (1852-97). Writer from Tiṇḍivaṇam. He wrote *Piradāba Chandira Vilāsam*, a musical drama, to reform young people led astray by bad company.

IRĀMASĀMI ŚIVAṆ (fl. 19th cent.). Writer from Tanjore ; he was the author of *Chandira Periyapurāṇa-k-Kirtaṇam*, on the story of *Periyapurāṇam* (q.v.) in songs.

IRĀMĀVAḌĀRAM. Same as *Kambarāmāyaṇam* (q.v.).

IRĀMĀYAṆAM. Old Rāmāyaṇa, inferred to have been in āsiriyam and veṇbā metres, now lost, except for a few stanzas preserved in *Puṟattiraraṭṭu* (q.v.).

IRĀMĀYAṆAM. A Rāmāyaṇa by the Jainas, also lost, except for a few stanzas quoted in *Srīpurāṇam* (q.v.).

IRĀMĀYAṆAM. Same as *Kambarāmāyaṇam* (q.v.).

IRĀMA YŌGI (fl. early 20th cent.). Writer from Kāñchīpuram ; he has tr. the Sanskrit *Prabōdha-chandrōdayam* into Tamil prose.

IRAṄGASĀMI PIḶḶAI (fl. end of 19th cent.). Writer from Trichirapaḷḷi ; he wrote astrological works like *Sōdiḍa-k-kaḍal-Akarādi*, *Sodiḍa-k-kaḍal Pōdiṇi*, etc.

IRĀSA GOPĀLA AIYAṄGĀR, V. (fl. 20th cent.). Writer, who has pub. many works in a series called the Kambavilāsam. He edited also *Akanāṇūṟu* (q.v.) with notes.

IRĀSAMĀNIKKAṆĀR, M. (1907-). Scholar and historian from Kurnool, who wrote a history of the Pallavas, a history of the Cholas, a history of Saivism, a history of the Tamil language and literature of the Sangam period and a study of *Periya-purāṇam*, etc.

IRĀSA PAUTTIRA PALLAVA-DARAIYAṆ (fl. 13th cent.). Writer from Taṇḍalam, who wrote an elaborate comm. on *Avinayam* (q.v.), now lost.

IRĀSAPPA KAVIRĀYAR (fl. 18th cent.). Poet from Melakaram near Kuṟṟālam. He was the author of *Kuṟṟāla-k-kuṟavañchi* (see *Kuṟavañchi*), *Tiru-k-kuṟṟāla-p-purāṇam*, *Kuṟṟāla-k-kōvai*, etc. ; some of his other works are not yet in print. His works are mainly about the Śiva shrine in Kuṟṟālam.

IRĀSAPPA NĀVALAR (fl. 19th cent.). Writer from Tiruveṇṇai Nallūr ; he wrote *Tiru Nāvalūr Purāṇam*, *Tiru Veṇṇai-k-kalambakam*, *Vindai-k-kalambakam*, *Maṇu Nīti Sadakam*, etc., in verse.

IRĀSĒNDIRAṆ PIḶḶAI (fl. 19th cent.). Writer from Madras ; he wrote in prose the *Pūlōka Vinōda-k-kadaikaḷ*, a collection of stories, in four parts.

IRAṬCHAṆIYA MAṆŌHARAN. By H.A. Kṛishṇa Piḷḷai (q.v.), it is a collection of Tamil hymns on Christ, a considerable number of which are taken from *Iraṭchaṇiya Yāttirikam* (q.v.). The hymns are on the model of *Tēvāram* (q.v.).

IRAṬCHAṆIYA YĀTTIRIKAM (1894). A Christian epic by H. A. Krishṇa Pillai (q.v.), adapted from Bunyan's *Pilgrim's Progress*. Dealing with the salvation of souls by Christ, it consists of 47 chapters running to 4,000 *viruttams* (q.v.). The chapter on the suffering of Christ on the cross is surcharged with feeling. The epic has followed the Tamil traditional lines and the influence of Kambaṇ is too obvious. The work has earned for him the title "The Christian Kambaṇ".

IRAṬṬAIYAR (fl. 14th cent.). Poets from Chōḷanāḍ. This is a name for two poets, one of them blind and the other lame, the blind man carrying the lame one on his shoulders. They were famous for the minor poetic form called *Kalambakam* (q.v.), that they composed together, one man completing what the other began. Their works are the *Tiruvāmāttūr Kalambakam*, *Tiliai-k-Kalambakam* and *Ēkāmbaranādar Ulā*.

IRATTIṆA VĒLU MUDALIYĀR (fl. 19th-20th centuries). Writer from Īkkādu, who edited a few purāṇas and tr. the *Śiva-mahāpurāṇa* and *Bhasma-Mahātmya* from Sanskrit. He pub. a dictionary of proper nouns in Tamil and wrote several novels.

IRĀVADHAM. Short story writer, whose *Māṟuthal* (1977) is a set of worldly irony-ridden short stories.

IṞAYAṆĀR (fl. 2nd cent.). Sangam poet, who is also said to be the author of *Iṟayaṇār Akapporuḷ* (q.v.).

IRAYAṆĀR AKAPPORUḶ. Grammar of love poetry. written in two sections of 60 sūtras, in *sūtra* or *nūṟpā* metre ; the first section deals with *Kaḷavu*, or love before marriage, and the second with *Kaṟpu*, or love after marriage. The work is based on *Tol-kāppiyam* (q.v.), and it has a famous commentary. called *Iṟaiyaṇār Akapporuḷ Urai* (q.v.) by Nakkīrar (q.v.).

IRAYAṆĀR AKAPPORUḶ URAI. The first complete prose-work in Tamil ; was written by Nakkirar (I) (q.v.) ; its style is ornate and argumentative. Here for the first time there is the detailed legend of the three Tamil Saṅgams. The philosophy of this work is that sex-life, mainly the love of husband and wife, leads to eternal happiness of Mōksha.

In its present form, it cannot be dated earlier than the eighth century. From the examples cited in this commentary it has been possible to recover a major portion of the work *Pāṇḍi-k-kōvai* (q.v.).

IRĒVAṆA CHITTAR (fl. 16th cent.). Writer from Chidambaram, who was the author of many Sthala-purāṇas, like *Tiru-meṟṟaḷi-purāṇam* ; he also wrote the *Akarādi Nikaṇḍu* (q.v.), a lexical work.

IRUM-PAL-KĀÑCHI. Work on Puṟam (q.v.) theme, now lost ; a few poems from the work are preserved in *Puṟa-t-tiraṭṭu* (q.v.).

IRUPĀLAI CHEṬṬIYĀR (fl. 19th cent.). Writer from Jaffna, Ceylon. He wrote two medical treatises : *Vaittiya Viḷakkam* and *Sarakku-ch-chutti*.

ISAAC ARUMAIRĀJAṆ. Modern writer from Nagarcoil. His novel *Kīṟalkaḷ* (1977) against the background of Nagarcoil Christian life, seems to threaten the Christians of the dire consequences of communism if they do not behave.

ISAI NUṆUKKAM. By Sikaṇḍi (q.v.), it is a treatise on ancient Tamil music, quoted by Aḍiyārkunallār (q.v.), now lost.

ĪSĀṆA TĒSIKAR (fl. 17th cent.). Writer, also known as Suvāmināda Tēsikar. Attached to the Tiruvāvaḍuduṟai mutt and a contemporary of Vaittiyanāda Nāvalar (q.v.) and Suppiramaṇiya Tīṭchidar (q.v.) among his works, *Ilakkaṇa-k-kottu* (q.v.), *Daśakāriyām* (Ten Points) and *Tiruchchentil Kalambakam* (Garland on Chentil) are important.

ISUMĒL KĀṆ MARAKKĀYAR. Muslim poet, who wrote *Kāsim Paḍai-veṭṭu*, a war-ballad.

ITIHĀSA BHĀGAVATAM. See *Sevvaich-chūḍuvār*.

IYAR PĀ. A collection of the Vaishṇavite hymns of the first three Āḻvārs (q.v.) : Pēi, Pūdam and Poykai included in the *Nālāyira Divya-p-pirabandham* (q.v.).

IYEṄGĀR, VAḌUVŪR DURAISĀMI. See *Vaḍuvūr Duraisāmi Iyeṅgār*.

IYER, KAṆAKARĀJA. See *Kaṇakarāja Iyer, N*.

IYER, SUBRAMANIA. See *Subramania Iyer, A.V.*

IYER, SWĀMINĀTHA. See *Swāminātha Iyer U.V.*

IYER, V.V.S. (1881-1925). Tamil writer, who was the first short story writer, properly so called. He gave an artistic shape to the short story form in Tamil. A fiery nationalist, sought by the British police, he escaped to Pondichery at the beginning of the First World War. It was here that he came in contact with Aurobindo and Subramaṇia Bhārati (q.v.). He also turned his attention to serious literature while in exile. His critical study in English : *Kambaṇ—A Study* (1950, 1962, 1965), on the *Rāmāyaṇa* of Kambaṇ is a literary masterpiece ; the *Kambaṇ Kavidai* is the Tamil epitome of his English work. In this work, he attempts to establish Kambaṇ's superiority over the epic writers of the world. Serious criticism also, therefore, starts with him, nay, attains some amount of fulfilment in him. He also wrote a few short stories in

Tamil between 1915 and 1917 and published them as a collection under the title *Maṅkayarkarasiyiṇ Kādal* (Love of Maṅkayarkarasi and Other Stories). In this collection of eight short stories, two stories : 'Kuḷattaṅkarai Arasmaram' (The Pīpal Tree by the Tank ; influenced by Rabindra Nath Tagore) 'Maṅkayarasiyiṇ Kādal' are quite popular. He took an active part in the freedom movement through the journal "Deśabhaktaṇ", when he was its editor and through his journal "Bālabhārati". He also tr. and pub. *The Kuṟaḷ or the Maxims of Tiruvalluvar* (Madras, 1916 ; 4th ed. 1961).

J

JACOLLIOT, LOUIS (1837-70). French Indologist, whose relevant work is : *Le Pariah dans l'humanite* (Paris, 1876) ; it includes the *Kuṟaḷ* of Tiruvaḷḷuvar.

JAFFNA DICTIONARY. The Maṇippay Akarādi or *The Manual Dictionary of the Tamil Language* (19th cent. end) prepared by Pandit Chandrasēkkara of Jaffna, Ceylon. It consists of 4 sections and deals with about 58,500 words. It includes a large number of words from the Sanskrit lexicons, not in use in Tamil ; very few colloquial Tamil words are included.

JAGAṆṆĀTHAṆ, K.V. (1906-). Prose writer ; he was editor of the quasi-literary magazine "Kalaimakaḷ" (q.v.). He has attempted writing in all fields, such as essay, criticism, history, fiction, etc. ; his short story collections are *Aṟunda Tandi* and *Pavaḻa Mallikai*. His Tamil *Kāppiyaṅkaḷ* is a survey of epics in Tamil. Of his essay collections, *Kāviyamum Ōviyamum* is a picturesque exposition of Sangam literature. His *Mēkamaṇḍalam* (1955) is a collection of poems. He has also written stories for children (*Viḷaiyum Payir, Chiṇṇarāja*, etc.).

JAMBUNĀTHAṆ, M.R. (b. 1896). Writer from Maṇakkāḍ ; he pub. more than 15 books including translations from Sanskrit : *Sāma Vēdam, Yajur Vedam* and *Atharva Vedam*.

JĀṆAKIRĀMAṆ, T. (1921-83). Perhaps the best novelist in Tamil ; his novel, *Mōkamuḷ* (q.v.) ranks very high. He also pub. *Malar Mañcham Amirdam, Kamalam, Ammā Vandāḷ* (tr. into English as Sins of Appu's Mother), *Marappasu* (The Wooden Cow), etc. (all novels), *Sivappu Rikshā, Koṭṭu Mēḷam*, etc. (short stories). According to the author, women are bound hard and fast by laws, habits and social structure. This leads to complications in family and social life, which his novels explain from the social and psychological point of view. His short stories are first person stories and in them there is a living picture of a story-teller ; like Proust he uses the technique of flashback. He has also attempted prose plays, besides translating from Western fiction. He was awarded the Sahitya Akademi prize for his short story collection : *Śakti Vaithiyam*. His chief short story is "Muḷ Muḍi" (Crown of Throns). His critical work is : *Karuṅkaḍalum Kalaikkaḍalum* (1974). His posthumous publication is *Naḷapākam*, a novel.

On his visit to Japan, he has pub. a travelogue *Udaya Sūriyaṉ* (Rising Sun), in which he observes the industrious Japanese race at close quarters. His other books on travel are on his visits to Czechoslovakia and Romania, the two East European countries. The accounts he gives in these books are lively and graphic. Along with Chiṭṭi (q.v.), he has pub. *Naḍandāy Vāḻi Kāvēri*, a title taken from the epic *Śilappadikāram*, describing a tour along the banks of the river Kāvēri from the source to its confluence with the sea ; it also narrates the legendary and historical accounts associated with the places visited. His non-fiction book is *Apūrva Maṇithargaḷ* (1984).

JAVVĀDUPPULAVAR (fl. early part of 18th cent.). Tamil Muslim poet, who was in the royal court of Rāmnāḍ. The three well-known works of his are : *Nāgaikkalambakam*, *Mohidīṉ Āṇḍava Piḷḷaittamiḻ* and *Madīṉattu Andādi*.

JAYABHĀRATHY. Writer, who is noted for his short story collection : *Gītāñjali* (1985).

JAYAKĀNTHAṆ, D. (1934-). Short story writer and novelist ; he has pub. more than half-a-dozen short story collections, many novels and novellae. His novel *Uṇṇai-p-pōl Oruvaṉ* is well-known and has been filmed. In the forefront of modern writers in Tamil, he has made his mark with his short stories like 'Piṇakku'. His popularity is chiefly due to his appeal to sentiment and to socialistic propaganda, though his sympathies are wide and universal. He has a forceful and flowing style. He has written even essays which show his insight into the intricacies of literary criticism. He won the Sahitya Akademi prize for his novel *Sila Nēraṅkaḷil Sila Maṇidarkaḷ* (Certain People at Certain Times), wherein the heroine 'Gaṅgā' who loses her chastity, not due to her fault, later on, rebels against her family and society, which refuses to accept her back. The novel is an enlargement and modification of the earlier story, Agṇi-pravēśam, which raised a lot of controversy in Tamilnad. His other chief novels are : *Yārukkāga Aḻudāṉ* (Joseph Wept), *Vāḻkkai Aḻaikkiṟadu* (Life Welcomes ; 1957) and *Jaya Jaya Śaṅkara* (1977 ; 80,000 copies of it were sold within two months). Of late, Jayakānthaṉ is more interested in intellectualisation than experience and his stories therefore are lifeless. His fields are many, but his place is in short story. His chief short story collection is *Yuga Sandhi* (1963) ; his chief story is "Nān Irukkiṟēn" (I am Alive). His novel *Sundara Kāṇḍam* ? has received the Raja Rajan Award for 1985.

JAYALAKSHMĪ, K. Modern writer, whose *Anbiṉ Valimai* is a novel for children.

JAYAṄKOṆḌĀR (JAYAṄKOṆḌĀṆ ; fl. 11th cent.). Poet from Tībaṅkuḍi, who was at the court of the Chōḷa emperor Kulōttuṅga I (1078-1118). He became famous by his poem *Kaliṅgattu-p-paraṇi* (q.v.), which perhaps won for him the title 'Emperor of Poets'. His other work *Isai Āyiram*, composed in praise of the Sheṭṭis is not available now.

JAYARĀMAṆ, A.K. (fl. early 20th cent.). He has tr. Bengali works of fiction, especially the novels of Bankim Chandra and Sarat Chandra into Tamil.

JEGASIṞPIAṆ (fl. 20th cent.). Popular novelist and prolific writer, who has written more than 25 novels, social and historical. His historical novel *Tiruchiṟṟambalam* depicts an important episode from the life of the great Chola king Kulottuṅga. He has also pub. more than 150 short stories in 14 collections.

JENSEN, HERMEN (b. 1842). Danish Missionary, who wrote *A Practical Tamil Reading Book for European Beginners* (Madras, 1882) and *A Classical Collection of Tamil Proverbs* (London, 1897).

JĒSUDĀSAṆ, C. (1919-). Poet and scholar ; he has pub. a book of poems : *Mudarkaṇi*, wrote a *History of Tamil Literature* (1961) in collaboration with Mrs. Jesudāsaṇ and ed. *Vañchi*, a collection of research articles. He has tr. from Malayalam *Paṇḍaya Kēralam*, a collection of articles on the history of early Kerala. His *Peaks of Sangam Poetry* (1960) is a critical study on select Sangam poets.

JĒSUDĀSAṆ, HEPHZIBĀH. See *Hephzibāh Jēsudāsaṇ.*

JEYA VĪRA MĀRTĀṆḌA TĒVAR. Writer, who translated the Sanskrit *Pañchatantra* into Tamil verse.

JĪVĀ. See *Nārana Duraikkaṇṇaṇ.*

JĪVA SAMBŌDHAṆAI. Tamil poem (10th cent. ?), which deals with Jaina doctrines. A rare *Champū kāvya*, it is a good piece of poetry.

JĪVAKA CHINTĀMAṆI. By Tiru-t-takka Dēvar (q.v.), a Jaina saint, it is said to be one of the 'Five Major Epics' in Tamil. The first epic using the *viruttam* (q.v.) metre, it narrates the story of king Jīvakaṇ, who courts and marries eight wives before he turns ascetic. It is called, therefore, the Epic of Marriages ; the story is said to have been taken from Sanskrit. In style and sentiment, it is sensuous to the last degree, though interspersed with Jaina propaganda. Immensely popular, its metre and style have greatly influenced Kambaṇ (q.v.). Consisting of 13 chapters of 3145 *viruttam* (q.v.) verses, it has a valuable commentary by Nachchiṇārkiṇiyar (q.v.), though several commentaries have been written on it.

JĪVĀṆANDAM, P. (1907-63). Scholar and leader of the Communist Party of India. He created a new front in the field of modern poetry. He edited 'Tāmarai', a progressive literary magazine.

JĪYAR, VĀDHIKĒSARI AḶAKIYA MAṆAVĀLA. See *Vādhikēsari Aḷakiya Maṇavāla Jīyar.*

JŌDIḌAR, TILLAI-NĀYAKA. See *Tillai-nāyaka Jōdiḍar.*

JOHN, REV. DR. European Indologist, who tr. Avvai's (q.v.) *Āttichūṭi, Kalvi-Oḷukkam* and *Koṇṛai Vēṇtaṇ.*

JORGE, FR. MARCOS. Scholar, who pub. *Doctrina Christaa*, which is a catechism in dialogue form. Title page, and chapter headings in Portuguese. Text in Tamil. Only copy in the Library of Sorbonne, Paris University. The work was printed in 1579, pp. 112.

JOTHIMUTHU, P. Author of *A Guide to Tamil by the Direct Method* (1956 ; 2nd ed. 1963).

JOTHIPRAKĀSAR (fl. 16th cent.). Author of *Aññai-vadai-p-paraṇi*, *Mōha-vadai-p-paraṇi*, etc., and his *paraṇis* (q.v.) are adapted to allegories.

JŌTHIRLATHĀ GIRIJĀ (1936-). Modern writer, whose *Vaṇajāviṇ Aṇṇaṇ* (Vanaja's Brother) is a collection of detective stories, meant for children. She has also written novels.

JUST, E. German Indologist, whose relevant work is : *Die Siddhanta ode die Geheimbhre des Modernen Siwaismus. Nach Tamulischen Quellen Dargestellt* (Leipzig, 1897).

K

KABILADĒVA NĀYAṆĀR (fl. 9th cent. ?). One of the Śaivite poets ; he contributed to the Eleventh *Tirumuṟai* (q.v.) three poems, of which two are in praise of Śiva and one is in praise of Viṇāyaka.

KABILAR, (KAPILAR). Tol-Kabilar or the Ancient Kabilar (fl. 2nd cent.). One of the early poets of the Sangam age, represented by a few pieces in the Sangam anthologies.

KABILAR (KAPILAR). Younger contemporary of Tol-Kabilar (q.v.), he was one of the major poets of the Saṅgam period. He is the most lavishly represented poet in the Saṅgam anthologies, and one of the few Sangam poets about whose life is known anything. He is remembered for his touching friendship with the chieftain Pāri, whose cause he espoused in the face of the three Tamil kings, and whose name he has immortalised in glowing verses. His contemporaries mention him with affection and respect. His most ambitious work is the *Kuriñchi-p-pāṭṭu* (q.v.), yet his best is to be found in the little gems of short poems, where his imaginative brilliance finds expression in imagery not to be beaten by any Tamil poet. His images are daring, yet realistic and free from conceit ; they are the chief glory of his love-poems. They range from arresting simile to loving and faithful observation of facts. He may compare the shedding of bright flowers to the flying of sparks in the smithy, or simply observe the scar on the bough left by the rope of the swing, but everywhere he is a genuine lover of Nature, with an eye for detail and a knack for precise observation. In his Puṟam (q.v.) poems, or poems on topics other than love, the subjective nature of the writing helps to delineate a venerable personality which is completely submerged in his *Akam* (q.v.) poems or poems on love. In his own day he was recognised as a great poet, there being several references to him by the Sangam poets, including Avvaiyār (q.v.).

KABILAR (KAPILAR). Belonging to the post-Sangam age or around 5th cent. A.D., he wrote the *Kuriñchi-k-Kali* included in *Kali-t-tokai* (q.v.), and probably *Iṉṉā Nāṟpadu* (q.v.) also.

KABILAR (KAPILAR) Author of the justly popular *Kabilar Akaval*, which expresses strong sentiments against the inequalities of caste, in view of the instability of human life.

KABILAR AHAVAL. See *Kabilar*.

KACHCHIYAPPA MUṆIVAR (fl. 18th cent.). Poet from Tiruttaṇigai ; he wrote *Sthala-purāṇas* such as the *Kāñchi-purāṇam* (Part II) and minor *prabandhas* like *Cheṇṇi Viṇāyakar Piḷḷai-t-tamiḻ*. He was a disciple of Śivañāṇa Svāmigaḷ, whose incomplete work *Kāñchi*

Purāṇam was completed by him. His other works are : *Tiruttaṇigaippurāṇam* and *Viṇāyaka Purāṇam*.

KACHCHIYAPPA SIVĀCHĀRIYĀR (fl. 17th cent.). Writer from Kāñchīpuram ; he was a priest at Kumara-kōṭṭam temple in Kāñchīpuram. He was extraordinarily proficient in Tamil, not less than in Sanskrit. A devotee of Lord Murugaṉ, he wrote the first six sections of the *Kanda Purāṇam* in Tamil, the seventh and last sections having been authored by his disciple, Kōṇēriappa Mudaliār.

KAḌAVUḶ MĀ-MUṆIVAR (fl. 18th cent.). Poet and author of *Tirvuādavūrar-purāṇam* (q.v.).

KAḌIKAIMUTHU PULAVAR (b. 1665). Court-poet of the Zemindars of Eṭṭaiyāpuram; he was the guru of Umaṟu Pulavar (q.v.). He wrote the *Samuttira-vilāsam* and *Tikku-vijayam* in praise of his patrons, and erotic works like *Kāmarasa Mañchari* and *Madaṇa Vittāra Mālai*, all in verse ; he has also left a few stray stanzas.

KADIRAIVĒL PIḶḶAI, K. (1829-1904). Lexicographer from Jaffna, Ceylon. He compiled a Tamil dictionary called the *Tamiḻ-ch-chol-akarādi*, the first two sections of which were published by the Madurai Tamiḻ Saṅgam.

KADIRAIVĒL PIḶḶAI, N. (1844-1907). Writer from Jaffna, Ceylon, who has left some works on Śaiva Siddhānta philosophy, like *Śaiva Chandirikai*. He also compiled a dictionary.

KADIRĒSA CHEṬṬIYĀR (1881-1953). Also known as Paṇḍida Maṇi. A scholar, essayist, he has left two collections of essays, one on religious topics and the other on literary ones ; together they go by the name of *Urai naḍai-k-kōvai*. He has tr. from Sanskrit under the titles *Śukkira Nīthi* and *Kauṭiliyam*. He has also tr. the Sanskrit *Mṛichchhakaṭika* (Little Clay Cart) as *Maṇṇiyal Śiṟutēr*. He also wrote commen'aries on selections from the *Tirvuāsakam* (q.v.).

KADIRVĒL KAVIRĀSA PAṆḌIDAR (20th cent.). Poet, who in collaboration with two other poets, composed the *Mahābhārata-k-Kīrtaṇai*, or the *Mahābhāratam* in songs.

KAḌIYALŪR URITTIRAṆ KAṆṆAṆĀR (fl. 2nd cent.). Sangam poet from Kaḍiyalūr. Two of his poems, *Perumbāṇāṟṟuppaḍai* (q.v.) and *Paṭṭiṇappālai* (q.v.) are included in the *Pattuppāṭṭu* (q.v.) collection. He was patronized by Toṇḍaimāṇ Iḷandiraiyaṇ and the Chōḷa king Karikālaṇ.

KAḌUVEḶI CHITTAR. One of the Chittar (q.v.) poets, who wrote the *Kaḍuveḷi Chittar Pāḍal* included in the *Ñāṇa-k-kōvai* (q.v.).

KAILĀSA NIKAṆḌU SŪLĀMAṆI (fl. 17th cent.). Lexical work, based mainly on *Piṅga-landai* (q.v.), written in *sūtra* metre. There are 56 sections, of which the first 49 deal with class-vocabularies and contain about 15,000 names and the last seven treat of homonyms.

KAILĀSAPATHI, K. (1933-). Critic from Ceylon. His doctoral thesis is on "Heroic Poetry" or Sangam Poetry (Oxford, 1968), in which he has compared it with Greek heroic poetry. He has written a history of Tamil novel (*Tamil Novel Ilakkiyam* ; 1968) ; his second book is on comparative literature and the third on appreciation of poetry. A critic of the progressive school, he seeks to explain a work of art in terms of its social content. He seems to think that anybody can write and appreciate literature, provided he is given proper training.

KAILĀYA-CH-CHAṬṬAIMUṆI. Author of *Vādanūl Āyiram*, a medical treatise on rheumatism, in 1,000 stanzas.

KAINNILAI. Poem by Pullaṅgāḍaṇār, which is one of the *Padiṇeṇ-Kiḻ-k-Kaṇakku* (q.v.) works, dealing with the 5 *tiṇais* (q.v.) of Akam (q.v.) in 60 *veṇbās* (q.v.).

KAIVALYA NAVANĪTAM (The Butter of Absolute Oneness). Poem by Tāṇḍavarāya Suvāmikaḷ (q.v.). It is a philosophical work in 2 chapters, consisting of 293 stanzas, in which a guru and his disciple discuss the advaitic philosophy.

KĀKAMAṆI MURTI (fl. 16th cent.). Poet, whose chief works are : *Pāñchāli Pariṇayam* and *Rājavāhana Vijaya.*

KĀKKAI PĀḌIṆIYAM. Grammar on prosody by Kākkai Pāḍiṇiyār (q.v.) ; quite a number of its Sūtras in *āsiriyam* (q.v.) metre, are preserved in later commentaries. It is said to be based on *Tol-kāppiyam*, though with some differences. A minor treatise of the same kind of a slightly later date, is called *Siṟu Kākkai Pāḍiṇiyam*, of which 31 Sutras have been preserved.

KĀKKAI PĀḌIṆIYĀR (fl. 2nd cent.). Poetess of the Saṅgam age. Several poems by her are in the Sangam anthologies ; one of these, in *Kuṟundokai* (q.v.), refers to the superstitious belief of the crow or 'Kākkai' inviting guests by its cawing. She owes her name to this poem. The fourth ten of the *Padiṟṟu-p-pattu* (q.v.) is by her on Āḍu-kōṭpāṭṭu-ch-chēralādaṇ, a Chēra king, who rewarded her generously.

KĀKKAI PĀḌIṆIYĀR (fl. before the 10th cent.). Authoress of a work on prosody called the *Kākkai Pāḍiṇiyam* (q.v.).

KĀKKAI PĀḌIṆIYĀR. Authoress of a prosodical work, *Sirukākkai-Pāḍiṇiyam.*

KĀLA CHITTAR. A Chittar (q.v.) poet.

KALAI-K-KAḶAÑCHIYAM. Encyclopaedia in 9 volumes, pub. by the Tamiḻ Vaḷarchi-k-Kaḷakam of Madras with Periyasāmi Tūraṇ (q.v.) as the editor.

KALAIÑAR KARUṆĀNIDHI, M. (1924-). Writer who is famous for his poetic dialogues in his dramas. His *Kāgitappū* is an election propaganda drama. His autobiography, which appeared in "Kumudam" abruptly stopped in the middle. He has written novels (*Periya Iḍattuppeṇ*, etc.), short stories (*Paḷakkūḍai*, etc.). He is an orator and political leader.

KALAIVĀṆAṆ (K. APPULINGAM). Modern poet, whose best work *Udayam* sings in the epic style the story of Mother India the Queen and the contribution made by Mahātmā Gāndhi to her greatness.

KĀLA-KĒSI (fl. before 10th cent.). A Jaina or Buddhist epic, now lost, dealing with religious controversy.

KALAMBAKAM. A literary form, which is a garland of verses in different metres on diverse subject matter ; *Nandi-k-Kalambakam* (q.v.) is an example. See also *Oṭṭakkūttaṇ.*

KĀḶAMĒKAM (fl. 14th cent.). Poet from Srīraṅgam. His original name was Varadar. A well-known writer of satirical verses and also a composer of extempore poetry and acrostics, his best-known works are the *Tiru-vāṇaikkā Ulā*, *Sarasvadi Mālai*, and *Parappirama Viḷakka Chittira Maḍal*, all three being minor *prabandhas* (q.v.). Kāḷamēkam lived a wild, unconventional and adventurous life, mixing freely, it would appear, with potentates and prostitutes alike. His metrical facility and verbal fluency were outstanding, while his quickness of perception and innate sense of the ludicrous gave his impromptu verses an irresistible flavour and piquancy. Kāḷamēkam sang of God, man and beast, all with equal nonchalance and always with striking effect.

KALĀPPRIYĀ SŌMASUṆDARAM (1950-). Poet, whose poems bear the influence of Rabindra Nath Tagore. His chief collection of poems is : *Svayaṁvaram and Other Poems* (1985).

KAḶAVAḺI NĀṞPADU. One of the *Padiṉeṉ-Kīḻ-k-Kaṇakku* (q.v.) works by Poykaiyār (q.v.). A minor poetical work in Tamil of 40 *veṇbās* (q.v.), it describes the battlefield where the Chōla king Seṅgaṇāṉ defeated the Chēra king Kaṇai-k-kāl Irumboṟai and took him prisoner. The poet, though the poet-laureate of the Chēra king, sings of the praise of the victor to obtain from him an order of release of the prisoner.

KAḶAVIYAL KĀRIKAI (13th cent. ?). Grammatical work (incomplete) on Akam (q.v.). Both the author's name and the name of the work are unknown ; its present name was given to it by S. Vaiyāpuri Piḷḷai (q.v.). Only 53 Sūtras are available, which are in Kārikai (q.v.) metre. There is also a commentary on this work, which gives the names of a few authors, now forgotten. The work continues to be an important treatise on the 'akam' division of Tamil grammar.

KALI. One of the four main metrical forms in Tamil. It has three main sub-species, viz. the Kali veṇbā, Ottāḷisai, and Kochchakam, the commonest being Ottāḷisai. The main peculiarities of the metre will generally be noticed in the introductory part of the poem. It is usually used for the Akam theme, and has a jumpy movement. It has four feet in each line, each foot having three syllables. The minimum number of lines prescribed is four.

KĀḶIMUTTAMMAI (fl. 15th cent.). Poetess, whose *Varuṇakulādittaṉ Maḍal*, a love poem, has been described as voluptuous because of the rather frank descriptions occuring in the poem. A poem in 600 lines with some literary merit, it conceals the extreme amorous nature of the poem. A fisherman, Kāthāṉ by name, is the hero of the poem.

KĀḶIṄGAR (fl. 13th cent.). One of the famous old commentators on *Tiru-k-Kuṟaḷ* (q.v.).

KALINGATTU-P-PARAṆI. A celebrated war-poem by Jayaṅgoṇdāṉ (q.v.), which commemorates the victory in 1105 of the Chōḷa king Kulōttuṅga I over the king of Kaliṅga. Describing the prowess of Kulōttuṅga's Commander-in-chief Karuṇākar-t-toṇḍaimāṉ, it presents the blood-thirsty demons rushing to the battle-field, the grief of the Kaliṅga widows, and some erotic sentiments about the wives of the home-returning victors. In the field of the grotesque and the horrible, the *Kaliṅgattu-p-paraṇi* holds a high rank ; brilliant onomatopoeia in battle-descriptions is another of the celebrated features of this famous poem. The poem provides a lot of historical information, and is in about 600 tāḷsais (q.v.) stanzas noted for a variety of rhythmic patterns. Kaliṅgattu-p-paraṇi is the best among Paraṇis.

KALI-T-TOKAI. One of the anthologies included in the *Eṭṭu-t-tokai* (q.v.) collection dealing with detached incidents of *akam* (love) in the form of dialogues. It consists of 150 poems in Kali (q.v.) metre including the invocatory stanza by Nallanduvaṇār (q.v.) ; the work is compiled by Nallanduvaṇār, who was the author of the *Neydal Kali* (q.v.). It is divided into 5 sections—*Pālai-k-kali* (q.v.), *Kuruñchi-k-kali*, *Maruda-k-kali*, *Mullai-k-kali* and *Neydal-kali* ; five different authors have contributed to this collection, each dealing with an aspect of love. The work possesses a valuable commentary by Nachchinār-k-kiṇiyar (q.v.).

KALKI. See *Krishṇamūrti, R.*

KALLĀḌADĒVA NĀYAṆĀR (fl. 9th or 10th cent.). Poet and author of *Kaṇṇappadēvar Tirumaṟam*, a poem on the devotion of Kaṇṇappar, a Saivite devotee. This poem has been included in the Eleventh Saivite *Tirumuṟai* (q.v.). *Kallāḍam* (q.v.) also is ascribed to the same author.

KALLĀḌAM. A Śaivite work by Kallāḍar (q.v.), consisting of 102 *āsiriyam* (q.v.) verses, including 2 invocations, one to Vināyaka and the other to Subramaṇiya. Though in the Saṅgam tradition of love poetry, each stanza glorifies the mysterious sport of Śiva of Madurai. The style is dignified, stiff and archaic. There have been later commentaries on the work.

KALLĀḌAṆĀR (fl. 2nd cent.). Saṅgam poet, who has left about 14 poems. His poems are mainly valuable for their historical allusions.

KALLĀḌAR (fl. 10th cent. ?). Same as *Kallāḍadēva Nāyaṇār*.

KALLĀḌAR (fl. 14th or 15th cent.). He is said to have written a comm. on 8 chapters of Solladikāram of *Tol-kāppiyam* (q.v.). The commentary follows older commentators like Iḷambūraṇar (q.v.) ; parts of the comm. have not yet been printed.

KALVI GOPĀLAKRISHṆAṆ (1914-). Born in Madras, he has pub. several works for children as also for neo-literates. His *Bālar Kathaikkaḷañchiyam* is a collection of short stories for children. He has also written books on general knowledge for children.

KALYĀṆJĪ. Modern poet, who has made notable contributions to Tamil poetry.

KALYĀṆASUNDARA MUDALIYĀR, TIRU VI. (1883-1953). Writer from Tiruvārūr ; he wrote commentaries on *Tāyumāṇavar Pāḍal* and *Paṭṭiṇattār Pāḍal*. He rendered into prose several purāṇas and was also the editor of "Navasakti" paper, which he pub. till 1941. His discourses and journalist writings gave a new nimbleness, grace and power to Tamil prose ; as a matter of fact, he was in prose what Bhāratī was in poetry. His outstanding prose works are *Peṇṇin Perumai*, *Maṇida Vāḻkkaiyum Gāndi Aḍikaḷum* and *Tiru-Vi-Kā Vāḻkkai-k-kurippukaḷ* (1944). The last one is perhaps the best autobiography in Tamil, which was written at the age of 61. He composed some poetry also. *Arul Vēṭṭal* (Prayer for Blessings) is a collection of his poems based on the works of the early Aḻvārs and Nāyaṉmārs. His speeches are pub. in *Iḷamai Virundu* (1937), which are on the uplift of women and caste-levelling.

Popularly known as Tiru Vi. Kā., he had discovered harmony not only in Communism and Jainism, but also in all religions and in all modern and ancient thoughts including Marxism. His interpretation of Tiruvaḷḷuvar is unique in this sense.

KALYĀṆASUNDARAM, PAṬṬUKKŌṬṬAI (1930-59). Poet, who was influenced by Bhāratidāsaṉ (q.v.) and Communist ideology. He composed songs, which were very popular.

KAMALĀ, M.S. (1922-). She has pub. *Kaṉṉi Deivam*, *Kādaṟkōyil* (short stories), *Maṇida Deivam* (novel), etc.

KAMALA MUṆI. One of the disciples of Pōkar (q.v.), who wrote *Kamala Muṇi Ñaṇa-ch-churukkam*, on philosophy, and *Irĕkai-sāttiram*, on palmistry.

KAMALAI ÑĀNA-P-PIRAKĀSAR (fl. 16th cent.). A poet and philosopher, he wrote the *Śivāṇanda-pōdam*, *Ñāṇa-p-paḻḻu*, *Maḻuvāḍi Purāñam*, etc.

KAMALĀMBĀḶ SARITTIRAM (The Story of Kamalābāl). By Rajam Aiyar, B.R. (q.v.), which is the 2nd Tamil novel (1896) of consequence, perhaps the first real novel. It depicts social life in a Brahmin village, with women gossiping and upsetting the home-life of a dutiful woman ; order is, however, restored in the end. It is good as a story and is distinguished by its descriptions, humour, characterization and loving humanity. By emphasising that all the events of this world are best aspects of the great play of God, Rajam Aiyar made his story fit into the Vedantic tradition.

KĀMARĀJAṆ, N. (1942-). Progressive poet, whose chief works are : *Kākita-p-pūkkaḷ* (on eunuchs) and *Kaṟuppu Malargaḷ* (on negroes). It was in 1968 that he started composing poems with the declaration that 'he is cuckoo of the proletariat heralding their spring to them'. He is influenced by translations of Persian poems and Malayalam lyrics and is fascinated by Sanskrit and Malayalam terms. His flowery style has been adopted by some young poets.

KĀMĀTCHINĀTHAṆ, ARUṆĀCHALAM. Author of *Tirunelvĕli The Tamil Dialect* (Annamlai University, 1969).

KAMBA DĀSAṆ (1916-69). Poet, whose poems sing of the proletariat and modern scientific ideas.

KAMBAṆ (fl. between 1118-78). Poet from Tēraḻundūr in Chōḷanād ; he was the author of the celebrated *Kambarāmāyaṇam* (q v.). A Vaishṇavite and a renowned scholar, he was patronized, in the heyday of the powerful Chōḷa kings, only by a chieftain, Saḍaiyappaṇ, whom he has taken care to mention with gratitude in his *Irāmāvadāram* or *Rāmāyaṇa*. He is supposed to have written also minor prabandhas like *Saḍagōbar Andādi*, *Sarasuvadi Andādi*, *Ēr Eḻubadu*, etc. In these works, except for the finish of versification, his characteristic sparkle of genius is not to be observed, with the possible exception of *Sarasuvadi Andādi*. He is known as 'Kavi-ch-chakkaravarti' or the emperor of poets, with much fuller justice than the two others styled similarly, *viz.* Jeyaṅgoṇḍār and Oṭṭakkūttar (qq.v.).

KAMBARĀMĀYAṆAM. *Rāmāyaṇa* by Kambaṇ (q.v.). The name given to it by the author is the *Irāmāvadāram*, but this name is hardly known ; the work is also known as *Kamba Nāṭakam* or Kamban's Drama. The *Kambarāmāyaṇam* runs to 10,368 verses, excluding 1,293 interpolated ones, which shows its popularity. No one has ever attempted to tell the story of Rāma in Tamil after Kamban, but the work of Kambaṇ is so outstanding, so challenging and so lyrical that it cannot be written better.

As the author mentions in his introductory stanzas, the epic is based on three Rama-stories in Sanskrit, but most closely on Vālmīki's *Rāmāyaṇa*. It appears that he has not bothered to find novel matter for the subject of his epic. Except in the last book, where he guides the war between Rāma and Rāvaṇa with independence, he has simply accepted Vālmīki's division of the epic into Books or Cantos. But the resemblance is merely superficial. For the Tamils, Kambaṇ's is the last word on the *Rāmāyaṇa*. While

Rāmāyaṇas keep sprouting one after the other in all other Indian languages, Sanskrit not excluded, no man has dared to touch the Rāma theme in Tamil—except for musical compositions—after Kambaṇ. And the Tamil *Rāmāyaṇas* before him have died a natural death, leaving but a few stanzas.

The story is the world-famous Indian story. Rāma, heir-apparent of Ayodhyā, marries Sītā, princess of Mithilā. Rāma's stepmother designs the throne of Ayodhyā for her son Bharata, and binding her husband to a boon promised a long time back, demands Rāma's exile. Rāma saves his father's honour by going into banishment, accompanied by Sītā and his devoted brother Lakshmaṇa. The aged king dies broken-hearted, and Bharata refuses the crown. Misfortune dogs the exile, Sītā being abducted by the infatuated king of Laṅkā. Rāma gathers allies and fights his enemy, and the most innocent and faithful Sītā is restored, not without much ado, to her rightful place. Rāma is crowned in Ayodhyā after the term of his exile is over.

Kambaṇ takes great liberties with the original story not in the outline, but in the outlook. Evidently the story is used to support the Dravidian ideals of heroism, generosity and noble womanhood, and despite a few tell-tale and mischievous interpolations, Kambaṇ's own version of the story is clear, beyond doubt. Kambaṇ does not believe in the Varṇāśrama Dharma. He believes in the fundamental equality of all men. He believes in character as the factor that decides the status of man. Rāma desires the hunter to be seated by his side ; he tells the dying Vāli that character and not birth accounts for a man's status and if a man knows what righteousness is, his low birth will not extenuate his crimes ; he takes with meaningful, yet courteous, silence the rhapsody of Vasishṭha, himself a Brahmin, on the reverence due to Brahmins. One may safely take Rāma's attitude to life as Kambaṇ's own, and it is far more indebted to the *Kṟuaḷ* than to Vālmīki. Tārā, the wife of the monkey-prince is given a nobility of character that would have done any high-born woman honour. She does not marry her husband's brother, and the dignity with which she receives Lakshmaṇa is poles apart from the coquetry with which Vālmīki's Tārā tries to captivate him. Nor is Kambaṇ prepared to accept the Rāma-Rāvaṇa battle as the battle between the Āryans and the Draviḍians, for he clearly makes it out that the Kishkindhā search-party crossed the Chēra-Choḷa-Pāṇḍya territories before reaching Laṅkā. And he reminds us that Rāvaṇa has Aryan blood in him by making his brother call him Ārya.

Yet it is clear that Kambaṇ has had to make concessions to the needs of the times. He has without compromising his own faith, allowed the minor characters—not Rāma—to express themselves variously on the subject of the Varṇāśrama Dharma and Āryan culture. Himself believing in the good life rather than in philosophy, he has still had to cater to the tastes of the times by putting in a good slice of it. He has put long hymns also, for they must have been in demand in the aftermath of the Bhakti movement. Yet he has allotted both philosophy and hymnology in the main only in the unimportant characters, not allowing them to interfere with the stirring drama staged by the major characters. Since the public taste then relished the erotic element and hyperbolic language, Kambaṇ now and then gives them a generous dose of both, showing his knowledge of the *Kāmasūtra* and his skill at conceit. Yet he has kept his favourites, his Rāma and Sītā out of his erotic pictures, and in the Ayodhyā Kāṇḍam he has shown his skill in handling powerful emotions with the greatest sensitiveness and simplicity. The magnificent triumph of his work must be judged by its appeal in spite of its very real defects, for which the age was responsible as well as himself.

He has a flair for dramatic situations. He has brought Kumbhakarṇa and Vibhīshaṇa, Rāvaṇa's brothers to face each other from opposite camps. This situation is portrayed by a Rāmāyaṇa poet of few centuries later, Tulasīdāsa, but with a quite different effect. In Kambaṇ it is the impact of stormy human passions that is reflected. Kambaṇ excels in the portrayal of character, particularly of tragic heroes and heroines. In Kambaṇ's hands Vālmīki's demon Kumbhakarṇa becomes a magnificent tragic hero, and even Rāvaṇa and his son Indrajit come very near to his stature. Milton's Satan is certainly less splendid a figure than Kambaṇ's Rāvaṇa. And Kambaṇ's Rāma is saved from priggishness by the most delicate touches. Kamban's dialogues are, like his characters, very subtle and convincing. When, for instance Rāma sees his wife's decision to follow him to the woods, and suggests that she is creating trouble for him, this is her reply : "Is that all your trouble ?" The war-scenes are enlivened with scathing interchange of words, and often highlighted by tragic humour. The Yudha Kāṇḍam shows Kambaṇ at his best and it is impossible to conceive a more powerful war-poem than this book of the epic. Kambaṇ's style is as varied as Shakespeare's, ranging from the deepest mournfulness and dignity to the quickest war-notes, or to playful handling of trivialities. Dullness and monotony are, in the main, not among his faults. No other Tamil poet has handled as many metres or rhythmic patterns, with equal effect. Here is one of his verses in transliteration, showing the joyous rhythm of Rāma and Sītā striding through the forest :

> Mākandamum makarandamum aḷakandarumadiyiṇ
>
> Pākandaru nudalāḷoḍu paval̤andarum idal̤āṇ
> Mēkandaṇi varukiṇr̤adu miṇṇōḍeṇa miḷirpūṇ
>
> Nākandaṇi varukiṇr̤adu piḍiyōḍeṇa naḍavā.

Here is a translation of one of his stanzas showing Rāma, with the sentence of exile on him, going to see his mother :

> "Without the swaying chauri ; without the white umbrella ;
>
> While destiny, pulling, led the way ; and Dharma, weeping, went behind ;
>
> Before her who thrilled and budded with pleasure to think and think,
>
> "He like the bank of raincloud will come with the crown on"—the one man went alone.

Kambaṇ is no purist in language, but though he borrows from the Sanskrit, he borrows with discretion, and whenever necessary, the loan-words are toned down and softened to suit the genius of the Tamil language.

KAṆABADI AIYAR (fl. 19th cent.). A native of Kānchipuram, who settled in Jaffna, Ceylon. A playwright, some of his dramas are on purāṇic themes and others on romantic themes, such as *Vālabimaṇ-Nāḍakam* and *Adirūbāvadi Nāḍakam*.

KANAGA SABHĀPATHI, C. Critic, who has analyzed modern poetry in terms of Marxist thought, in his work : *Pārati-Pāratitāsaṇ Kavitai Matippīḍu* (1979).

KAṆAIYĀZHI KAVITHAIGAḶ. Anthology (1984) of the best modern poems, which appeared in the magazine 'Kanaiyazhi' from 1965 to 1975.

KAṆAKARĀJA IYER, N. (b. 1898). Author of 26 books : *Pāṇḍiya Maṉṉar*, *Chōḻa Maṉṉar* (both histories), *Śivājī Vijayam*, *Maṟainda Mānakar* (both verse plays), etc.

KAṆAKASABAI PIḶḶAI, V. (1855-1906). He helped in editing *Winslow's Tamil Dictionary* (q.v.). He also made English translations of Tamil works, like *Kaliṅkattupparaṇi*, *Kaḷavaḻi*, etc. His English work : "Tamils 1800 Years Ago" (1904), history of the early Tamils, is well known.

KAṆAKASABAI PULAVAR (1826-73). Writer from Jaffna, Ceylon ; he wrote the *Tiru Vākku Purāṇam* (q.v.), *Orusol Pal-poruḷ Nikaṇḍu*, a lexical work, and *Aḻakar-sāmi Maḍal*.

KAṆAKASABĀPATHI PIḶḶAY, KŌLAPPA PIḶḶAY (1905-). Author of *A Social History of the Tamils* (University of Madras ; Vol. I and Vol. II).

KAṆAKA SENDINĀDAṆ (1916-). Writer from Jaffna, Srīlaṅkā, whose chief works are : *Kaḍavuḷ Tīrpu*, *Veṇsaṅgu* (short story collections), *Īḻattu Kavi Malarakaḷ* (poetical collection) and a history of literature. His short stories have been tr. into English and Russian languages. As a critic, he occupies a high place.

KAṆAKASUNDARAM PIḶḶAI (1863-1922). From Ceylon, he was an editor and a commentator. He tr. the 'Kishkindhā Kāṇḍam' and 'Sundara Kāṇḍam' of Vālmīki's *Rāmāyaṇa* into Tamil. He served as editor of the *Tamil Lexicon* (q.v.) for some time.

KAṆAKASUNDARI IḶANDIRAYAṆ. See *Sāliṇi*.

KAṆAPADI PULAVAR (d. 1895). Writer from Jaffna, Srilanka ; he tr. the Sanskrit *Bilhaṇīyam* as was also the author of *Iraku-vaṁsa-ch-churukkam*, *Indirasēṉai Nāḍakam*, etc.

KAÑCHIPPURĀṆAM. Sthala purāṇa on the Śiva shrine of Kāñchi in two parts, the first part written by Sivañāṇa Muṇivar (q.v.), and the second by Kachchiyappa Muṇivar (q.v.).

KANDAPPAIYAR (fl. 18th cent.). Poet from *Tiru-t-taṇikai* ; he was a Vīra Śaivite. He wrote many minor prabandhas like the *Taṇikai Ulā*, *Taṇikai-k-Kalambakam*, etc.

KANDA-P-PIḶḶAI (1766-1842). Playwright from Jaffna, Ceylon ; he wrote 21 plays, such as *Irāmavilāsam*, *Ērōdu Nāḍakam*, *Kaṇḍi Nāḍakam*, etc.

KANDA PURĀṆA KĪRTAṆAI. By Kumārasāmi Mudaliyār (q.v.), it is *Kanda-purāṇam* (q.v.), rendered into songs.

KANDA-PURĀṆAM. By Kachchiyappa Śivāchchāriyār (q.v.), it is a voluminous Tamil purāṇa of 10,346 *viruttams* (q.v.), about Skanda or Subramaṇya. It is a people's handbook of the philosophy of religion although it is quite easy to look upon it primarily as a supernatural romantic epic with Subramaṇya and Vaḷḷi for hero and heroine, and Sūra for the villain who ultimately transcends his villainy and attains *Mukti*. The source of this book is the *Skanda-purāṇa*, from the Śaṅkara Saṁhitā in Sanskrit. The story shows the influence of *Kambarāmāyaṇam*, though some Śaivites would consider this as the earlier work. The work is said to have been completed by the author's disciple, Koṇēriyappa Mudaliyār. It must be observed that the *Kanda-purāṇam* is made much of by the Tamil Śaivites, especially from Jaffna, Ceylon.

KAṆḌARĀDITTAṆ (fl. 10th cent.). A Chōḻa king, whose Tamil hymns in praise of Śiva are included in the *Tiruviśaippā* (q.v.). He is reputed for the intensity of his devotion to Śiva.

KANDASĀMI KAVIRĀYAR (fl. 20th cent.). Writer from Chēṟṟur, who compiled the *Taṇi-ch-cheyyuḷ Chindāmaṇi*, a collection of stray poems from various poets.

KANDASĀMI MUDALIYĀR (1838-90). A Śaivite writer from Karuvūr in Salem, who was engaged in religious controversies with Christians. His *Kiḷḷai Viḍu Tūdu* attacks Christianity.

KANDASĀMI PIḶḶAI (fl. 19th cent.). Writer from South Arcot. He was the author of *Vaḷḷatar Varataṟu*, a prose biography of Irāmaliṅga Suvāmikaḷ (q.v.), and a few prabandhas (q.v.).

KANDASĀMI PULAVAR (fl. 17th cent.). Poet from Tiru-pūvaṇam ; he wrote purāṇas in verse like *Tiru-p-pūvaṇa-p-purāṇam* and *Āppaṇūr Purāṇam*.

KANDASĀMI PULAVAR. From Muttalak-kurichchi ; he was the author of *Tiru-ch-chendūr Noṇḍi Nāḍakam*.

KANDASĀMI SĀMIKAḶ. He has to his credit 66 works including *Kausai-p-purāṇam* and *Aṇṇiyūr Tala-purāṇam*.

KANDASĀMY, S. (1940-). Short story writer and novelist. His famous novel *Sāyāvaṇam* (The Indestructible Forest ; 1969) deals with the story of a jungle, rather than human characters. The struggle between the wild jungle and man and ultimately his victory in clearing the jungle to build a sugar factory has been depicted here. Written with sensibility, it shows merciless conversion of an agriculture land for more profitable use. In his short stories, he combines his intimate knowledge of things around him with a descriptive pattern that includes all the observable details. His chief short story collection is *Kiḻakku Pārtha Vīdu* (1985).

KANDASUVĀMIYAM (19th cent.). By Subramaṇya Dēsikar of Kīḻvēḷūr, it is a lexical work in sūtra form.

KANDASWĀMI, A. (1924-). He has pub. *Uḍalum Uṇavum*, *Niṟajālam* (both science) ; tr. *Nadiyiṉ Pūsai*, *Naivēttiyam*, Palipīḍattil (all from Tagore), *Rāda Rāṇi* (from Bankim Chandra), etc.

KANDASWĀMI, S. "TUṞAIVAṈ" (1925-). Writer, who authored *Poṟchuḍar*, a poetical work, while *Nāḍakakkāri* (1959), *Avaṉ Āṇathu* (1981), *Tholainthu Pōṇavargaḷ* and *Sūrya Vaṁśam* (both 1983) are his novels. He has also written short stories.

KANDASWĀMI MUDALAIYĀR, V. Author of *Studies in Pathupāṭṭu* (Madras, 1946).

KANDIYĀR (fl. 12th cent.). A Jain hermitess, said by Nachchiṉārkiṉiyar (q.v.) to be the authoress of the interpolations in *Jīvaka Chindāmaṇi* (q.v.).

KĀṄGĒYAṆ (fl. 17th cent.). Writer from Toṇḍaimaṇḍalam ; he was the author of *Uri-ch-chol Nikaṇḍu* (q.v.), a lexical work in verse.

KAṆIMĒDĀVIYĀR (fl. 5th cent.). A Jaina poet, who wrote the *Ēlādai* (q.v.) and *Tiṇaimālai Nūṟṟaimbadu* (q.v.).

KAṆṆADĀSAṆ (1926-81). Celebrated writer of songs, who was the author of more than 10,000 songs, about half of them for Tamil films. *Kaṇṇadāsaṉ Kavidaikal* is a selection of his best lyrics. He was appointed poet laureate by the Tamilnadu Government in 1977. His novel *Cheramāṉ Kāthali* had won the Sahitya Akademi Award for 1980. He has also written narrative poetry, for instance, *Māṅgaṇi*, but his greatness lies on individual verses. Like Bhāratidāsaṉ, he has also tr. verses from Saṅgam Tamil into modern Tamil. His *Vaṉavāsam* and *Maṉavāsam* are his autobiographies where sometimes his prose reaches the heights of poetry. Besides the above, he published a collection of essays, a drama, *Rāja Taṇḍaṇai* and novels. He was editor of the magazine "Teṉṟal". Starting as an atheist, he turned to be a strong believer and wrote a book on religion entitled *The True Meaning of Hinduism* and commented on the *Bhagavadgītā*. He died in Chicago in 1981.

KAṆṆAṆ, P.M. (1910-). A social novelist of some popularity ; *Peṇ Deyivam*, *Nākavalli*, *Vāḻviṉ Oḷi*, *Kaṉṉikādāṉam* etc., are his famous novels ; *Vāḻviṉ Oḷi* won for him an award from the Madras Government. *Pavaḻamālai* is his short story collection.

KAṆṆAṈ KŪTTAṆĀR (fl. 5th cent.). Poet and author of *Kār Nāṟpadu* (q.v.), one of the Padiṉeṉkiḻkaṇakku (q.v.) works.

KAṆṆAṈ PĀṬṬU. See *Subramania Bhārati*.

KAṆṆAṈ SĒNDAṆĀR (fl. 5th cent.). Author of *Tiṇaimoḻi Aimbadu* (q.v.), one of the Padiṉeṉkīḻkaṇakku (q.v.) works.

KAṆṆAṆĀR, KAḌIYALŪR URITTIRAṆ. See *Kaḍiyalūr Urittiraṉ Kaṇṇaṇār*.

KAṆṆAṆĀR, KUMAṬṬŪR. See *Kumaṭṭūr Kaṇṇanār*.

KAṆṆAPPA MUDALIYĀR, PĀLŪR (1908-). Author of about 30 books : *Tirumaṇam* (drama), *Amalanādaṉ* (novel), *Tamiḻ Ilakkiya Varaḷāṟu* (history of literature) etc.,

KAṆṆUḌAIYA VAḶḶALĀR (fl. 18th cent.). Writer from Sīkāḻi ; he has written many works on religious philosophy like *Māya-p-piralābam*, *Ñāṉasāram*, etc. He seeks to reconcile Vedanta with Śaiva-siddhānta.

KAṆṆUSĀMI, K. Modern writer. He writes short stories for children.

KĀNTIMATINĀTHA PIḶḶAI, VEERA-VANALLŪR. Author of *The Cult of Śiva or Lessons in Śivajñāṉabōdham* (Madras, 1961).

KAPILAR. See *Kabilar*.

KAPPIYĀṞṞU-K-KĀPPIYAṆĀR (fl. 2nd cent.). Poet from Kāppiyāṟu ; he wrote the fourth decad of the *Padiṟṟuppattu* (q.v.) on the Chēra king, Nārmuḍi-ch-chēral.

KĀRAIKKĀL AMMAIYĀR (The Mother of Kāraikkāl ; fl. 6th cent.). Most probably the first of the Tamil Bhakti poetesses ; *Periya-purāṇam* (q.v.) says that her real name was Puṇidavadiyār and that she was born in a merchant class. She was devoted from childhood to Śiva. Her husband left her dreading her supernatural powers. She then went to the Śiva shrine at Tiru Ālāṅgāḍ and there composed the *Aṟpuda-t-tiruvandādi*, *Tiru Iraṭṭai-Maṇi Mālai* and *Mūtta-Tiru-p-padikam*, all included in the Eleventh *Tirumuṟai* (q.v.). Her verses show demons rejoicing round Śiva, and she almost identifies herself with one of them. There is originality in her choice of metre, and she has paved the way for the later hymns of the Nāyaṉārs. Harihara, a noted Kannada poet, has portrayed her life in the *ragale* style.

KĀR-MĒKA-K-KAVIÑAṈ (fl. 18th cent.). Writer from Vijayamaṅgalam ; he wrote the *Koṅgumaṇḍala Sadakam* (q.v.).

KĀR NĀṞPADU. By Kaṇṇaṉ-Kūttaṉār (q.v.). One of the works included in the *Padiṉeṉ-kīḻ-*

Kaṇakku (q.v.), it deals with the *Akam* (q.v.) theme in 40 *veṇbās* (q.v.), against the background of the rainy season. The poem describes the patient sufferings of the lady-love at home largely awaiting the return of her lover.

KĀRI ĀSĀṈ (fl. 5th cent.). Poet from Madurai ; he is author of *Siṟu-pañcha Mūlam* (q.v.), one of the *Padiṇeṇkīḻ kaṇakku* (q.v.) works.

KARICHCHĀṈ KUÑCHU. Modern short story writer, whose stories betray the impact of Ku. Pa. Rājagōpālaṇ (q.v.).

KĀRI IRATTIṆA-K-KAVIRĀYAR (fl. 16th-17th cent.). Writer from Āḻvār Tirunakari ; he has written commentaries on *Tol-kāppiyam* (q.v.), *Māraṇ-Alaṅkāram* (q.v.), and *Tirukkuṟal* (q.v.), the last mentioned comm. being in verse ; his comm. on *Tol-kāppiyam* is now lost. His *Pāppāviṇam* is a treatise on prosody.

KARIKAI. See *Kaṭṭaḷai-k-kalittuṟai.*

KĀRI-K-KAṆṆAṆĀR (fl. 2nd cent.?). Saṅgam poet from *Kāviri-p-pūm-paṭṭiṇam*, who has left 10 poems.

KĀRI NĀYAṆĀR (fl. 17th cent.). Author of *Kāri-k-Kōvai*, which is in praise of Śiva in traditional *Akam* (q.v.) vein.

KĀRIYĀR (fl. 15th cent.). Writer from Mukariyūr in Chōḷanād ; he wrote the *Kaṇakkadikāram*, a verse treatise on arithmetic.

KARPŪRASUNDARA PĀṆDIAṈ, M. Author of *Evolution of the South Indian Alphabet* (Sivagaṅga, 1954).

KARU. NĀGARĀJAṈ. Poet, who, in 44 different aspects, approaches 'Tamil' and has pub. the volume, *Tamiḻē Ellām* (Tamil is All ; 1980).

KARUṆAI-P-PIRAKĀSAR (fl. 17th cent.). Writer from Tuṟaimaṅgalam ; he was attached to the Tarumapuram mutt and wrote the *Iṭṭaliṅga Akaval* and the incomplete *Sīkaḷatti purāṇam.*

KARUṆĀMIRDA-SĀKARAM. By Ābirakām Paṇḍidar (q.v.), it is a treatise in prose, in two huge volumes (1907, 1917) on ancient Tamil music. It advances incidentally a new theory in music, that there are 24 Srutis instead of 22.

KARUṆĀNIDHI, KALAIÑAR. See *Kalaiñar Karuṇānidhi, M.*

KARUṆĀNIDHI, M. See *Kalaiñar Karuṇānidhi.*

KARUPPAIYĀ BHĀGAVATHAR (fl. 20th cent.). Poet from Koṭṭampaṭṭy in Madurai. He wrote many *prabandhas* like *Ōreḻuttandādi*, *Aindiṇaikkōvai*, etc.

KAṞUTTA MUTTU-P-PIḶḶAI (1816-95). Writer from Eṭṭayāpuram, who is author of *Paḷḷu-prabandhas* (q.v.) on the god of Kaḻukumalai, and on the Vēḷāḷar community.

KARUVŪR TĒVAR (fl. 11th cent.). Poet from Karuvūr, his ten hymns on Śiva are included in the *Tiru visaippa* (q.v.) or the Ninth *Tirumuṟai* (q.v.).

KĀSIM PULAVAR (fl. 17th cent.). Writer from Kāyalpaṭṭiṇam. He wrote the *Tiruppukaḻ* (q.v.).

KĀSINĀDA-P-PULAVAR (fl. 18th cent.). Poet from Kumbakōṇam ; he wrote the *Tāla-purāṇam* in verse, about the glories of the palmyrah tree.

KĀŚI VISVANĀTHA MUDALIĀR (fl. 19th cent.). Writer from Madras. He was a playwright, who has authored social dramas in verse like *Dambāchchāri Vilāsam* (q.v. ; 1867), *Tahasildār Vilāsam* (on the corrupt methods adopted by a Tahsildar ; 1868), etc. He was one of the earliest to write social dramas in Tamil.

KASTERBERGER, FRANCISCO. Author of *Lexico de Filosofia Hindu* (*Sanscrito*, *Pali*, *Tamil*), which is an alphabetical glossary of philosophical terms and names. It was pub. from Buenos Aires in 1954.

KĀSYAPAṆ. Modern writer from Trivandrum, who is engaging himself in writing novels (e.g., *Asaḍu* and *Kirakaṅgaḷ*), short stories and free verse (e.g., *Sabari*). His novel, *Asaḍu* is the story of an imbecile, told objectively, but all the same evoking sympathy.

KAṬṬAḶAI-K-KALITTUṞAI (KĀRIKĀ). A metrical form, which has four lines of five feet each. Every line will consist of 17 or 16 letters, exclusive of consonants proper. This form is invariably used in *Kōvais* (q.v.).

KAUDAMAṆĀR, PĀLAI. See *Pālai Kaudamaṇār*.

KAUṆḌAR, VĪRABATTIRA. See *Vīrabattira Kauṇḍar*.

KĀVAḌ-CH-CHINDU. A kind of song, known for its lilt, sung by devotees, who go on pilgrimage to Muruga shrines.

KĀVALOOR JAGAṆṆĀTHAṆ. Modern writer of Sri Laṅkā, whose short stories on the situation in Sri Lanka have been published in Tamil Nadu weeklies and monthlies. His short story collection has been pub. in 1983.

KAVI-K-KAḶAÑCHIYA-P-PULAVAR (fl. 18th cent.). Poet from Kīḻai-k-Karai ; he was the son of Umaṟu-p-pulavar (q.v.). He composed *Sīṟā-purāṇa vaṇṇam* and *Nabi Avatāra Ammāṇai*, on Prophet Mohammed.

KAVI KUÑCHARA PĀRADI (1810-96). Poet from Rāmnāḍ. A musical composer, he wrote the *Kanda-purāṇa-k-Kīrtaṇikaḷ*, the story of Subramaṇya in song-form. He also wrote *Aḻakar Kuṟavañchi*, *Kayaṟ Kaṇṇi Mālai*, etc., being minor poetical works.

KAVIMAṆI DĒSIKA VINĀYAKAM PIḶḶAI. See *Dēsika Vināyakam Piḷḷai, Kavimaṇi*.

KAVIÑAR, MUTTU VĪRA. See *Muttu Vīra Kaviñar*.

KAVIRĀSA PAṆḌIDAR (fl. 16th cent.). Writer from Veerai in Pāṇḍināḍ. He tr. Śaṅkara's *Saundarya Lahari* and *Ānanda Lahari* in 183 viruttams (q.v.).

KAVIRĀYAR, ĀDIVARĀKA. See *Ādivarāka Kavirāyar*.

KAVIRĀYAR, AḺAKIA CHIṞṞAMBALA. See *Aḻakia Chiṟṟambala Kavirāyar*.

KAVIRĀYAR, ĀNANDA. See *Ānanda Kavirāyar*.

KAVIRĀYAR, CHANDIRAŚEKARA. See *Chandiraśekara Kavirāyar*.

KAVIRĀYAR, IRĀMA. See *Irāma Kavirāyar*.

KAVIRĀYAR, IRĀMACHCHANDIRA. See *Irāmachchandira Kavirāyar*.

KAVIRĀYAR, IRĀMĀṆUSA. See *Irāmāṇusa Kavirāyar*.

KAVIRĀYAR, IRĀSAPPA. See *Irāsappa Kavirāyar*.

KAVIRĀYAR, KURUKAI-P-PERUMĀḶ. See *Kurukai-p-Perumāḷ Kavirāyar.*

KAVIRĀYAR, MĪNĀKSHĪ SUNDARA. See *Mīnākshī Sundara Kavirāyar.*

KAVIRĀYAR, MUTTAMIḺ. See *Muttamiḻ Kavirāyar.*

KAVIRĀYAR, MUTTUSĀMI. See *Muttusāmi Kavirāyar.*

KAVIRĀYAR, PĀLASUPPIRAMAṆIYA. See *Pālasuppiramaṇiya Kavirāyar.*

KAVIRĀYAR, PARASURĀMA. See *Parasurāma Kavirāyar.*

KAVIRĀYAR, RĀJAPPA. See *Rājappa Kavirāyar.*

KAVIRĀYAR, RĀMACHANDRA. See *Rāmachandra Kavirāyar.*

KAVIRĀYAR, SAḌAIYAṈ TIRUKKURUKAI-P-PERUMĀḶ. See *Saḍaiyaṉ Tirukkurukai-p-perumāḷ Kavirāyar.*

KAVIRĀYAR, SĀMINĀDA. See *Sāmināda Kavirāyar.*

KAVIRĀYAR, SĀNDA. See *Sānda Kavirāyar.*

KAVIRĀYAR, SĀNDALIṄGA. See *Sāndaliṅga-k-Kavirāyar.*

KAVIRĀYAR, ŚAṄKARAMŪRTI. See *Śaṅkaramūrti-k-Kavirāyar.*

KAVIRĀYAR, SARAVAṆA PERUMĀḶ. See *Saravaṇa Perumāḷ Kavirāyar.*

KAVIRĀYAR, SIVA SUPPIRAMAṆIYA. See *Siva Suppiramaṇiya Kavirāyar.*

KAVIRĀYAR, SOKKANĀDA. See *Sokkanāda Kavirāyar.*

KAVIRĀYAR, SUBRA-TĪBA. See *Subra-tība-k-Kavirāyar.*

KAVIRĀYAR, SUVĀMINĀDA. See *Suvāmināda-k-Kavirāyar.*

KAVIRĀYAR, TIRIKŪḌA RĀJAPPA. See *Tirikūḍa Rājappa Kavirāyar.*

KAVIRĀYR, TIRUCHCHIṞṞAMBALAK. See *Tiruchchiṟṟambalak Kavirāyar.*

KAVIRĀYAR, TIRU VĒṄGAḌĀSALA. See *Tiru Vĕṅgaḍāsala-k-Kavirāyar.*

KAVIRĀYAR, ṬIYAKARĀSA. See *Tiyakarās-k-Kavirāyar.*

KAVIRĀYAR, VEṈṞI-MĀLAI. See *Veṉṟi-mālai-k-Kavirāyar.*

KAVIRĀYAR, VĪRA. See *Vīra Kavirāyar.*

KAVIRĀYAR MUTTUSĀMI PIḶḶAI. Writer; he compiled *Ñaṇārta Tībikai*, a lexical work.

KAVITTALAM DURAISĀMI. Author of *Gaṅgā Yāttirai Prabhāvam* (1887), a travelogue. The special feature of this work is its classical style, which reminds one of ancient commentators.

KAYĀDARAM (*Keyādaram, Kayākaram or kayādara Nikaṇḍu*). Compiled by Kayādarar (q.v.), it is a lexical work in 11 sections, consisting of 575 sūtras (q.v.) in Kaṭṭalai-k-Kalittuṟai (q.v.) or karikai (q.v.) metre, arranged in the andādi (q.v.) order. It deals with about 11,000 words and follows *Tivākaram* (q.v.) mainly.

KAYĀDARAR (fl. 15th cent.). Writer from Rāmeswaram ; he was the author of *Kayādara Nikaṇḍu* (q.v.), *Irāmēchchura-k-Kōvai*, etc.

KAYAMAṆĀR (fl. 2nd cent.). Sangam poet, who has left more than 20 poems.

KERSLAKE, PERCY CHARLES. Author of *Tamil Course for European Schools* (Books I-IV ; Madras, 1931-32). It ran into 9th edition, pub. from Madras, 1956-58.

KHĀDIR, MUHAMMED. See *Muhammed Khādir*.

KIḺĀR, ARISIL. See *Arisil Kiḻār*.

KIḺĀR, KŌVŪR. See *Kōvūr Kiḻār*.

KIḺĀR, KŪḌALŪR. See *Kūḍalūr Kiḻār*.

KIḺĀR, PERUṄKUṈṞŪR. See *Peruṅkuṉṟūr Kiḻār*.

KINDERSLEY, NATHANIEL EDWARD. British Indologist, who authored *Specimens of Hindoo Literature, Consisting of Translations from the Tamoul Language of Some Hindoo Works of Morality*...(London, 1794).

KINGSBURY, FRANCIS. See *Aḻaka Sundaram*.

KINGSCOTE, MRS. GEORGIANA (Wolff). British Indologist, who was the author of *Tales of the Sun ; or Folklore of Southern India* (London and Calcutta, 1890).

KIRĀMA ŪḺIYAṈ (Servant of the Village). Congress magazine started by a Congress worker, S. Pūraṇam Piḷḷai of Tuṟaiyūr to counter the attacks of the Justice Party paper "Nagara Tūdaṉ" against the Congress. But in 1942 it was stopped. In 1943, however, it was revived with K.P. Rājagōpālaṉ (q.v.) and Tīrulōkasītārām (q.v.) as editors. From now onwards, it turned its attention to literature and did much for Tamil renaissance. It was wound up in 1947.

KĪRAṆĀR, MŌSI. See *Mōsi Kīraṇār*.

KĪRATTAṆĀR, KUḌAVĀYIL. See *Kuḍavāyil Kīrattāṇar*.

KIRTTAṆAI. Literally meaning song ; Tamil drama rendered in Kīrttaṇais or songs is also called Kīrttaṇai, e.g. *Nandaṉ Sarittira-k-Kīrttaṇai* (see under Kōbāla Krishṇa Pāradi).

KIRUBAI SATTIANĀDAṈ (fl. 19th cent.). Authoress of two social stories, "Kamala", and "Suguna".

KIRUTTIGĀ. Modern novelist, whose fantasy *Putiya Kōṇaṅgi* introduces the conception of superman and will to power with Śaktism. She has written a few novels like *Satyamēva Jayadē* and *Neṟṟirundōm*.

KLUGE, THEODOR (b. 1880). German Indologist, who authored *Die Zahlenbegriffe der Dravida, der Hamiten der Semiten und der Kaukasier* (Berlin, 1941).

KNIGHT, JOSEPH (d. 1840) & Levi Spaulding. Authors of *A Manual Dictionary of the Tamil Language* (Jaffna, 1842), 2nd ed. of *An English and Tamil Dictionary or Manual Lexicon* (first pub. Madras, 1832 ; the work was commenced by Knight, and completed after his death by native scholars supervised by L. Spaulding), *English and Tamil Dictionary Containing All the More Important Words in Dr. Webster's Dictionary of the English Language* (2nd rev. ed., Jaffna, 1852), Student's Edition of the above (Madras, 1888).

KŌBĀLA KRISHṆA PĀRADI (Gōpāla Krishṇa Bhārati ; 1810-96). Writer from Nāgapattiṇam in Tanjore. He was the author of the famous *Nandaṉ Sarittira-k-kīrtaṉai* (q.v.), *Tiru Nīla Kaṇḍa Nāyanār Sarittira-k-kīrtaṉai*, *Iyaṟppakai Nāyaṉār Sarittira-k-kīrtaṉai*, all on the lives of Saivite devotees, written in the form of songs. He has also written a few other biographical works.

KŌDAINĀYAKI AMMĀḶ, V.M. (fl. 20th cent.). Novelist, who perhaps tops the list of popular novel writers of the early part of the century, in point of the number of novels published. She has written 61 novels. Many of her novels were written in imitation of English novels, full of mystery and suspense. Her most popular novel is *Vaidēki.*

KODAṆḌAPĀṆI PIḶḶAI, K. (b. 1896). Writer from Madras, who has pub. *Maṅgaiyar-k-Karasi*, *Paṅgaya-ch-chelvi* (both plays), *Neḍunalvāḍai*, (2 pts., criticism), etc.

KŌDAṆḌARĀMAṈ, P. (b. 1896). Writer from Chiṅgleput, Madras ; he has pub. 15 books : *Tamiḻar Isai-k-karuvikaḷ* (music), tr. *Marakadam* (a novel from Victor Hugo) ; *Indian Ōviya-k-kalai*, *Varalāṟu* (history of Indian painting), *Siṟukadai Oru Kalai* (lit. criticism ; 1967), etc.

KOKKŌKAR. Author of *Maḍaṇa Nūl*, an erotic work of some popularity.

KŌḶARIYĀR, PARASAMAYA. See *Parasamaya Koḷariyār*.

KŌMAḶAM KUMARIYĀṆADU. Tamil novel (1894) by S.M. Natēsa Sāstri (q.v.), which is a typical example of the out-of-the ordinary themes he chose to write on. The novel concerns two sisters, former dancing girls, Kōmaḷam (aged 60) and Dhaṉam (aged 55), who, feeling envious of their younger fellows, spent huge amounts on a drug for restoring their youth. Kōmaḷam took an overdose and Dhaṉam returned home to find only a very young baby there. Complications ensued, including the suspicion that Dhaṉam murdered her sister. The situation got more and more confused and would never have been straightened out but for the fact that the effects of the drug eventually wore off. This was the author's first detective novel in Tamil.

KŌṈ, AIYAḌIKAḶ KĀḌAVAR. See *Aiyaḍikaḷ Kāḍavar Koṉ.*

KŌṆĀR, MUTTUSĀMI. See *Muttusāmi Kōṇār.*

KŌṆĒRIYAPPA MUDALIĀR (fl. 18th cent.). Poet, who has written the last Canto, i.e. 'Ubadēsa Kāṇḍam', of the *Kanda-purāṇam* (q.v.) ; this Canto itself consists of over 4000 stanzas, in 41 chapters.

KOṄGAṆAR (fl. 15th cent.). A Chittar (q.v.) from Koṅgunāḍ ; he has written on medicine, Yoga, and alchemy ; *Koṅgaṇar Ñāṇam*, *Kaḍai-k-kāṇḍam* and *Kuṇa Vākaḍam* are some of his works.

KOṄGU MAṆḌALA SADAKAM. By Karmēka-k-Kaviñaṉ (q.v.), it is a Sadakam (q.v.), giving out many historical associations of Koṅgu-maṇḍalam. It is in *Karikai* metre.

KOṄGUVĒḶ (fl. 7th cent.). Writer from Vijayamaṅgalam ; he was the author of the epic *Peruṅgadai* (q.v.). A chief of the Koṅgu region, he paid great attention to the cataloguing of details connected with everyday life. The author probably toured the Pallava, Pāṇḍya and Chōḷa territories to acquire this information. His epic, therefore, is a brilliant portrayal of life in the Tamil country.

KONOW, STEN. (1867-1948). British Indologist, whose relevant articles are : "Etruscan and Dravidian" (1940) and "Notes on Dravidian Philology" (1903).

KŌRAKKAR (fl. 10th cent. ?). A Tamil Chittar (q.v.), who wrote the *Kōrakkar Vaippu*, a treatise on medicine. He was the first to use "kañchā" in medicine.

KŌTHAṆḌAM, K.M. Modern writer, who is known for his short stories.

KŌVAI. A Tamil literary form, in Kaṭṭalai-k-Kali-tuṟai metre on *akam* (q.v.) theme. The Sangam akam poems were disconnected akam verses ; later poets composed *akam* verses and arranged them, so as to give a continuous love story and this is the Kōvai, e.g., *Pāṇḍi-k-Kovai* (q.v.). Sometimes these Kōvais treat of divine love, allegorically e.g. : *Tiru-k-Kōvaiyār* (q.v.).

KOVAI-AIYĀMUTTU. Author of *Eṇadu Niṇaivukaḷ* (Reminiscences, 1973), an autobiography. The book is the historical record of the Khadi era launched by Mahatma Gandhi in 1920.

KŌVĒNDAṆ, T. (1932-). Poet, who was strongly influenced by Bhāratidāsaṇ (q.v.) and the Dravidian Movement. His poetical works are ; *Kaviñaṇiṇ Kādali*, *Pĕsum Ōviyaṅgaḷ*, *Oṇṟĕ Kulam*, *Thōzhaṇai Pāḍuvĕṇ*, *Vālgāvum Vaigaiyum*, etc. He is recipient of Soviet Land Award. He was ed. of "Vāṇampāḍi" a poetry magazine (1957-59) and is the ed. of "Kaviñaṇ" a weekly.

KŌ. VI. MAṆISĒKHARAṆ. See *Maṇisĕkharaṇ, Kō Vi.*

KŌVŪR KIḺĀR (fl. 2nd cent.). Sangam poet from Kōvūr. His poems show mainly a humanitarian interest ; one poem is an appeal to the Choḻa king Neduṅkiḻḻi not to have his enemy king's young sons trampled by elephants, while another is a plea to save Iḷandattaṇ, a brother-poet's life. Still another is an effort to dissuade the Choḻa king Neduṅkiḻḻi from holding out in a siege, in the interest of his suffering people and animals ; 17 of his poems are available.

KRISHṆA AIYAṄGĀR (fl. 19th cent.). Writer and court-poet of Mutturāmaliṅga Sēdupadi, Raja of Rāmnād. He wrote *Nālu Mandiri Kudai*, and *Pañcha Tandiram*, both being stories in prose. His *Vīra Kumāra Nāḍakam* is a drama ; his *Viḍa Nikkiraka Sindāmāṇi* is a medical treatise dealing with treatment for poison.

KRISHṆAMAṆI. Writer, who is noted for his social novel *Vĕrkaḷ* (Roots ; 1981).

KṚISHṆAMŪRTHI, BHADRIRĀJU. Author of *A Biolinguistic Approach : A Functional Study* (doctoral dissertation, University of Poona, 1969) and *Studies in Indian Linguistics* (ed., 1968), Professor M.B. Emeneau Sastipurti Volume.

KRISHṆAMŪRTI, R., ALIAS KALKI (1899-1954). Writer from Madras. He was a journalist, a prolific and very popular writer of romances mostly with a historical background, an art critic, essayist, short story writer and a writer of biographies and travelogues. He had a gifted pen with a knack for captivating the popular imagination, and yet remaining distinctly on an elevated plane, like Sir Walter Scott. Of his historical romances, *Sivakāmiyin Sapadam* (q.v.) is the, best, but *Poṇṇiyiṇ Śelvaṇ* and *Pārtibaṇ Kaṇavu* (qq.v.) have considerable merits. *Kalvaṇiṇ Kādali* (The Thief's Sweetheart). *Alai Ōsai* (q.v.), *Tyāga Bhūmi* (q.v.) are his romance novels. *Sāradaiyiṇ Tantiram* (1927), *Kaṇayaḻyiṇ Kaṇavu* and *Pāṅgar Vināyaka Rāo* are three of his short story collections ; of his short stories "Theraḷundūr Śivakkoḷundu" is a clever piece of narration. He wielded great influence in the development of Tamil prose. He became popular as editor of "Ānanda Vikaṭaṉ" magazine and later became the editor of the "Kalki" magazine, which position he continued till his death. He also tr. into literary Tamil Mahatma Gandhi's *My Experiments with Truth* under the title *Satya Śōtaṇai* (Pt. I, 1927 ; Pt. II, 1932).

KṚISHṆAMŪRTI, S. See *Mugilvaṇṇan.*

KṚISHṆAMŪRTHI, S.R. Author of *A Study on the Cultural Developments in the Chōḷa Period* (Annamalai University, 1966).

KRISHṆA PĀRADI (fl. 19th cent.). Poet from Tirumayam. He wrote the *Tiruviḷaiyāḍal Kīrtaṇai*, being *Tiruviḷaiyāḍal-purāṇam* rendered in songs.

KRISHṆA PIḶḶAI, H.A. (1827-1900). Christian poet from Pāḷayaṅkōṭṭai, Tirunelvēli. A Vaishṇavite convert to Christianity, he was the author of the well-known *Iraṭchaṇia-Yāttirikam* (q.v.). He has also left a collection of hymns, the *Iratchaniya Maṇokaram* (q.v.) including hymns from *Iratchaṇiya Yāttirikam* (q.v.) on the model of *Tēvāram* (q.v.). His *Iraṭchaṇiya Samaya Nirṇayam* is a collection of 10 *viruttams* on Christian philosophy. All his works are on Christian themes ; perhaps he could be ranked as the best Christian poet in Tamil.

KRISHṆASĀMI-P-PIḶḶAI (19th cent.). Dramatist from Tanjore. He was the author of *Naḷa Nāḍakam*, a verse drama on the story of Naḷa, with songs as the main feature.

KṚISHNASWĀMI, R.S., VALLIKKAṆṆAṆ (1920-). Writer from Rājavallipuram, Tirunelvēli district ; he has pub. more than 25 books : *Kalyāṇi*, *Āṇchiṅkam*, etc. (short story) *Sakundala*, *Viḍiveḷḷi* etc. (novels) ; trans. *Kaḍalil Naḍandadu*, *Tolstoy Kadaikal*, etc. His *Pudukkavidaiyiṉ Tōṟṟamum Vaḷarchiyum*, which has won for him the Sahitya Akademi prize, traces the history of the free-verse movement in Tamil.

KRISHṆASWĀMI, T.B. Author of *Ten Tamil Ethics* (Madras, 1937 ; 2nd ed. 1950, reprint 1957) and *South Arcot in Sacred Song* (1937).

KṚISHṆASWĀMI AYYAṄGĀR, SAKKOṬṬAI (b. 1871). Author of *Ancient India. With an Introduction by Vincent A. Smith* (London, 1911). The work traces ancient history as revealed in Tamil literature. His other works are : *Chronology of the Saṅgam Works* (Madras, 1917) and *Maṇimekhalai in its Historical Setting* (London, 1928).

KRISHṆASWĀMI PĀVALAR (fl. early 20th cent.). Dramatist, whose dramas : *Dēsiyakkoḍi* (1930), *Khadariṉ Veṟṟi*, *Patibhakti*, *Bombay Mail* and *Governor's Cup* (1924) infused a patriotic spirit in the audience.

KRISHNAṆ, N.S. (1908-57). Popular film actor, whose *Kindaṇār* is a satire, supporting the Tamil movement.

KṚISHṆAN, RĀJAM. See *Rājam Kṛishṇaṇ, Mrs.*

KṚISHṆAN NAMBI (d. 1976). Writer from Bhoothapāṇḍi, who is known for his short stories, which probe the mind of children. Two collections, viz. *Kālai Mudal* and *Nīla-k-Kadal* of his stories have been published. He has also contributed to children's literature.

KRUPĀNANDA VĀRIĀR. Modern writer, who is noted for expositions of Bhakti literature.

KSHETRA VEṆBĀ. Poem, included in the Eleventh *Tirumuṟai* (q.v.) by Aiyaḍikaḷ Kāḍavar Kōṇ (q.v.). It is a poem, of which only twenty-one *veṇbās* are now available ; each *Veṇbā* gives the praise of one Śaivite shrine.

KUCHĒLŌPĀKHYĀṆAM. See *Kusēlōbākkiyāṇam.*

KŪḌALŪR KIḶĀR (fl. 2nd cent.). Saṅgam poet from Kūḍalūr, who composed a poem on the death of the Chēra king Māndaraṇchēral-irumpoṟai. This is included in *Puṟanāṉūṟu* (q.v.). He also compiled *Aṅkuṟunūṟu* (q.v.).

KŪḌALŪR KIḶĀR. A poet from Kūdalūr (fl. probably 5th cent.), who wrote the *Mudumoḻi-k-Kāñchi* (q.v.).

KUDAMBAI-CH-CHITTAR (fl. 15th cent. ?). One of the Chittar (q.v.) poets, whose verses are included in the *Chittar-ñāṇa-k-Kōvai* (q.v.).

KUḌAVĀYIL KĪRATTAṆĀR (fl. 2nd cent.). Sangam poet from Kuḍavāyil ; 16 of his poems are in the anthologies. These are valued for the historical references in which they abound.

KULAM KĀDURU NĀVALAR (1833-1908). Writer from Nākūr, who has written many prabandhas bearing on Islam and Prophet Mohammed. He also rendered *Sīra-purāṇam* (q.v.) into Tamil prose. He compiled an Arabic-Tamil dictionary as well.

KUḶANDAI, PULAVAR. See *Pulavar Kuḷandai.*

KŪḶAṄGĀI-T-TAMBIRĀṈ (d. 1795). Christian writer from Kānchipuram. Started as the head of the Saivite mutt at Tiruvārūr, he later went to Jaffna, Ceylon and was converted to Christianity. His *Dēva-p-pirasaiyiṇ Tiru-k-Kadai* and *Yōsēppu-purāṇam* are Christian works in verse. His prose commentary on *Nannūl* (q.v.) is not now available.

KULASĒKHARĀḶVĀR (fl. 18th cent.). A Chēra king and one of the twelve Āḷvārs or Vaishṇavite poets of the Bhakti movement. His devotion made him more and more unwordly, till at last he renounced the throne and wholeheartedly consecrated himself to the service of the Divine. He loved to sing of the Vishṇu avatāras Krishṇa and Rāma. His devotional songs, *Perumāḷ Tirumoḻi* (q.v.) are included in the *Tivviya Pirabandam* (q.v.). He sang the first lullaby in Tamil – to Srī Rāma. His celebration of the Tirruppati Hill is best known. In it he desires to be born as a bird, a fish, a cup, a tree, a peak, a stream, a step, in fact anything on the Hill. Such is his surrender to the Lord on the Hill.

KULĒNDRAṈ SABĀPATHY. Modern author of *A History of the Tamil Bible.*

KULŌTTUṄGA CHŌḶAṈ PIḶḶAI-T-TAMIḶ. By Oṭṭakkūttaṇ (q.v.) ; it is remarkable as the first *Piḷḷai-t-tamil* (q.v.). The hero, Kulōttuṅga Chōla, is depicted as a child.

KULŌTTUṄGA SARIDAI. By Tiru Nārāyaṇa Bhaṭṭaṇ, it is probably a historical work in verse (written in 12th cent.) on the life of the Chōḷa king Kulōttuṅga III, now lost.

KULŌTTUṄGAṈ ISAI-NŪL (12th cent.). By the Choḷa king Kulōttuṅga I, it is a treatise on music, but now lost.

KUMĀR, M.V. Modern budding critic from Nagercoil, who has brought out a good history of Tamil short story (Part I).

KUMĀR, VĒDASAHAYA. See *Vēdasahaya Kumār.*

KUMĀRA GURUDĀSA SUVĀMIKAḶ (1850-1929). Poet from Rāmēswaram ; also known as Pāmbaṉ Suvāmikaḷ. He was a devotee of Muruga and his poems, 6666 in number, mainly religious, are collected and published in six parts. He has also written the *Tamiḷ Pulavar Purāṇam*, in verse, purporting to be a biography of the ancient Tamil poets.

KUMARA GURUPARAR. See *Kumara Gurupara Suvāmikaḷ*.

KUMARA GURUPARA SUVĀMIKAḶ (fl. 17th cent.). From Kailāsapuram in Tirunelvēli ; he was a Śaivite poet from the mutts, wielding great influence ; it is said that he even established a Śaivite mutt at Benares. His numerous poems are based on Śaivite religion and philosophy. As a literary work, his *Miṉāṭchiammai Piḷḷai Tamiḷ* (q.v) is spoken of very highly, and his *Nīdi Neṟi Viḷakkam* (q.v.) is given the second place. He is said to have given discourses on Kamban's *Rāmāyaṇa* in the Hindustani language in Varanasi. He also wrote a *Kalambaka* with Madurai for its subject.

KUMARA GURUPARA TĒSIKAR (fl. 18th cent.). Author of *Ñāṉa-k-Kuṟavañchi* evidently a philosophical work, and *Āttuma Irāmāyaṇam*, a similar allegory.

KUMĀRAKULASIMHA, A. BARR. Author of *A Handbook of Tamil Language and Grammar* (1911) and *A Handbook of Tamil Grammar* (Jaffna, 1922).

KUMĀRA KULASIṄGA MUDALIAR (1826-84). Writer from Jaffna, Ceylon, who has written a drama, *Padiviradai-vilāsam* and also some stray verses.

KUMĀRASĀMI MUDALIĀR (fl. 20th cent.). Poet and musician from Madras. He was the author of the musical work, *Kanda Purāṇa Kīrtaṇai* (q.v.).

KUMĀRASĀMI PULAVAR, CHUNNĀKAM (1850-1922). Writer from Jaffna, Ceylon, who translated from the Sanskrit the *Meghadūta*, *Chāṇakya-Nīti* etc. He has also written prose works, such as the *Tamiḷ-pulavar Saridam*, a history of the Tamil poets. He also wrote commentaries and a dictionary.

KUMĀRASUVĀMI (fl. 19th cent.). Writer from Kaḷavai ; he wrote *Iraṇiyavilāsam*, an opera.

KUMĀRASWĀMY, T.N. (1907-). Writer from Madras ; he has published 45 books : *Kaṉyākumāri*, *Chandira Kirakaṇam*, etc. (short stories), *Kāṉal Nīr*, *Aṉbiṉ Ellai*, etc. (novels). He has also translated more than 100 books from Bengali, Gujarati, Sanskrit and Telugu.

KUMĀRASUVĀMI MUDALIĀR (1791-1874). Writer from Jaffna, Ceylon ; he has written *Aruḷambalakkōvai*, in verse, and a drama, the *Indira Kumāra Nāḍakam*.

KUMĀRASUVĀMI TĒSIKAR (fl. 18th cent.). Writer from Vīrava Nallūr in Pāṇḍināḍ. He wrote the astrological work called *Kumārasuvāmiyam*.

KUMĀRASWĀMI RĀJĀ, N. Author of *Post-Nasal Voiceless Plosives in Dravidian*, with an Introduction by M.B. Emeneau (Annamalai University, 1969). Along with K. Doraisamy, he authored *Conversational Tamil* (Annamalai University, 1966).

KUMĀRA TĒVAR (fl. 18th cent.). Writer from Kannada country and a Vīraśaivite prince. Of his 16 religious works, two important ones are *Attuvida Uṇmai*, and *Akama Neṟi Akaval*.

KUMARĒŚA SADAKAM (*Kumareśa Śatakam*). By Kurupāda Tāsar (q.v.), an ethical poem, in praise of Muruga, consisting of 100 Viruttams in lengthy lines. The poem has some distinction in both thought and style.

KUMAṬṬŪR KAṆṆAṆĀR (fl. 2nd cent. ?). Poet from Kumaṭṭūr, who composed ten poems in praise of a Chēra king, included in the *Padir̤r̤up-p-pattu*. They show the Chēra king Imayavarambaṇ Neḍuñchēralādaṇ as having gone up to the Himālayas, and are valuable for their information about him.

KUṆASĀKARAR (fl. 10 cent.). A Jaina writer, who wrote commentaries on *Yāpparuṅgalam* (q v.) and *Yapparuṅgala-k-Kārikai* (q.v.). He quotes profusely from about 90 earlier works on prosody, now not extant. His commentary on *Yāpparuṅgalam* is known as *Yāpparungala Virutti* (q.v.).

KUṆA VĪRA PAṆḌIDAR (Nemi Nādar ; fl. 12th cent.). A Jaina writer from Kaḷattūr in Toṇḍaināḍ. He wrote *Nēmi Nādam* (q.v.) and *Vachchaṇadi Mālai* or *Veṇbā Pāṭṭiyal* (q.v.).

KUÑCHU, KARICHCHĀṆ. See *Karichchāṇ Kuñchu.*

KUṆḌALA-KĒŚI. By Naka Kuttar ; it is reputed to be one of the five major Tamil epics (written in 9th cent.), now lost, except 29 verses. It is a Buddhist epic, dealing with religious controversy, refuting Jainism. The heroine of the story, Kuṇḍala Kēśi, marries a robber for love, and when he is about to roll her down from a hill, she forestalls the action and rolls him down, and turns into a Buddhist nun after the action. It was in refutation of this work that *Nīla Kēśi* (q.v.) was written.

KUṆR̤IYAṆĀR (fl. 2nd cent. ?). Poet, who has left 10 poems in the Sangam anthologies.

KUPPUSĀMI MUDALIĀR, K. (1867-1925). Writer, who authored nearly 75 novels. It was as an adapter of the English authors G.W.M. Reynolds and A. Conan Doyle, that he made a name for himself in Tamil. He partly tr. the *Bhagavadgītā* into Tamil prose. He also wrote the *Indumatha Uṇmai* and *Kaivalya Vachaṇam.* He tr. *Naladiyār* into English (1903).

KUR̤AḶ. *Veṇbā* (q.v.) in two lines, e.g. *Tiru-k-Kur̤aḷ* (q.v.).

KUR̤AḶ. See *Tiru-k-Kur̤aḷ.*

KUR̤AVAÑCHI. Tamil literary form that came into vogue probably in the 18th century. It is a dance-drama in *Viruttam* (q.v.) metre and Kirttaṇais or lyrics. It deals in a humorous way, with the story of a mountain lass reading the hands of a virgin in love and returning with presents to her husband, who himself comes in search of her and meets her. The characters of the drama are only types. The Kur̤avañchi was enacted in temples, e.g. *Kur̤r̤āla-k-Kur̤avañchi.*

KURINCHI-P-PĀṬṬU. Poem by Kabilar (q.v.), included in *Paṭṭu-d-pāṭṭu* (q.v.) ; it is a highland idyll, written to instruct an Aryan prince in the conventions of Tamil verse. It is a pretty romance showing a coy highland girl, gathering flowers on the hillside, being driven into the arms of a hunter-youth by the appearance of a wild elephant ; it is full of the dangers and charms of mountain life.

KURIÑCHITTEṆ. See *Rājam Krishṇaṇ.*

KUR̤R̤ĀLA-K-KUR̤AVAÑCHI (*kur̤avañji* ; q.v.). Poem by Irāsappa Kavirāyar (q.v.) or Tirikūḍa Irāsappa Kavirāyar ; also known as *Tiru-k-kur̤r̤āla-k-kur̤avañchi.* It was very popular, for which the author was rewarded with land by the contemporary Naik ruler of Madura. It is a verse-narrative, interspersed with songs, which have a rare rhythmic grace and beauty. The intended heroine of the work is a lady from Kuttālam in love with Śiva. A Kur̤ava girl approaches her to tell her fortunes and foretells her approaching marriage with the deity. It is this girl who is the real heroine of the pretty piece. Returning to her husband, laden with gifts from the pleased lady, she indulges in an animated duet with him, meeting his newly roused suspicions. The life of the Kuṟavas is portrayed in the poem, though it appears sophisticated rather than natural and true.

KURUKAI-P-PERUMĀḶ KAVIRĀYAR (fl. 16th cent.). A Vaishṇavite poet from Aḻvār Tirunakari ; he was the author of *Māṟaṉ Alaṅkāram* (q.v.), *Māṟaṉ-Pā-p-pā viṉam*, a grammar on prosody, *Māṟaṉ Akkapporuḷ*, a grammar on on the Akam (q.v.) theme, and *Kurukai Māṉmiyam*, a *Sthala-purāṇa* in verse.

KUṞUMBŪR KUPPUSĀMI. Modern writer, who is known for his novels.

KURUÑCHI-K-KALI. By Kabilar (q.v.), a poet of the 5th cent., it is in 29 *Kali* (q.v.) verses, on the *Kuruñchi* (q.v.) theme. It is included in *Kalittokai* (q.v.).

KURUNDOKAI. One of the anthologies included in the *Eṭṭu-t-tokai* (q.v.) collection belonging to the Sangam period. It consists of 402 poems of four to eight lines each, in *akaval* or *āsiriyam* metre on *akam* or love theme, by 204 poets. Pāradam Pāḍiya Perundēvaṇār (q.v.) has contributed the invocation. The anthology was compiled by Pūri-k-kō. The work has been annotated by Pērāsiriyar (q.v.), Nachchiṇārkiṇiyar (q.v.), Sowri Perumāḷ Araṅgaṉ, Dr. U.V. Swāminātha Aiyar (q.v.) and R. Rāghava Aiyaṅgār (q.v.).

KURUPĀDA TĀSAR (fl. 18th cent.). Author of *Kumarēsa Sadakam* (q.v.).

KURU-PARAMBARAI-VARALĀṞU. Hagiology of the Vaishṇavite Āchāryas, written by Aḻakianambi.

KURUVIKARAMBAI SHAṆMUGAM "Seṅguyil" (1953-). Poet, who was influenced by Bhāratidāsaṉ (q.v.) and the Dravidian Movement. His poetical works are : *Kaṇgaḷ*, *Pāṭṭu Paṟavai*, *Oru Kuyiliṉ Kural*, *Sennel Vayalgaḷ Kuruvikarambai Shaṇmugam Kaviihaigaḷ*, etc. He has written a novel and a critical work on Bhāratidāsaṉ.

KUŚĒLŌBĀKKIYĀṆAM (Kuchelopākhyānam). By Mahāvidwan Mīṇākshi Sundaram Piḷḷai (q v.), though it goes under the name of Tēvar sa Piḷḷai of Vallūr ; it is a minor epic, in *viruttam* metre, dealing with the story of Kuchēla and Kṛishṇa.

KŪTHAPPIRĀṆ. Modern writer, who has to his credit no less than two hundred playlets for children. *Surukku Pai* (Small String Bag) and *Svapṇa Kuḷandai* (Dream Child) are two of his playlets that came in serial-form ever the A.I.R., Madras. His play for children : *Aṇṇai Sol Amridam* won the prize.

KŪTTAṆĀR, KAṆṆAN. See *Kaṇṇan Kūttaṇār*.

KUTTAṆĀR, NAKA. See *Naka Kuttaṇār*.

KŪTTAR-ĀṞṞUPPAḌAI. See *Malai-paḍukaḍām*.

KUVALAIYĀṆANDAM. Translation of the Sanskrit commentary on *Chandrā lōkam* by Mīṇākshi Sundara Kavirāyar (q.v.) ; it is a work on poetics.

KUYIL PĀṬṬU. By Subramaniya Bharathi (q.v.). A lovely verse fantasy in Tamil showing a girl, transformed by a spell into a cuckoo, narrating her past love-episodes, and finally regaining her human form. The whole subject is treated as a dream, but much philosophy has been read into it.

L

LĀ. SĀ. RĀ. See *Rāmāmirdam, L.S.*

LAHOVARY, NICOLAS. Foreign Indologist, who is known for his *Dravidian Origins and West* ; *Newly Discovered Ties with the Ancient Culture and Languages, including Basque, of the Pre-Indo-European Mediterranean World* (Bombay, 1963). The author concludes that the Dravidian languages form members of an ancient pre-semitic linguistic family, which covered most of India and the Near East.

LAIR, D.S. Author of *Intutēcha Charittira Chārachaṅkirakam* (A Short History of India ; Madras, 1887).

LAKSHMAṆA PILLAI, T. (1864-1950). Musician and poet, who wrote verse dramas like *Ravivarmaṉ* (1917), *Vīla Nāḍakam* and *Sattiyavati*, using a peculiar metre, to correspond to the iambic pentametre in English. But his place in Tamil literature is as a musical composer. His Tamil Kīrttaṇair are pub. in one volume under the title *Isaippākkaḷ*.

LAKSHMAṆAṆ, K.S. Modern poet, whose *Pāppāvukku Mirugaṅgaḷ* (Animals for Baby) and *Pāppavukku Paṟavaikaḷ* (Birds for Baby) are poems on animals and birds.

LAKSHMAṆAṆ CHEṬṬIYĀR, SŌMALĒ (1921-). Writer from Neṟkuppai, Rāmnād ; he has pub. about 15 books : *Amērikkāvāi-p-pār* (travelogue), *Paṇḍidamaṇi* (biography), *Vaḷarum Tamiḻ* (literary history) ; his *Māvaṭṭam* series are like district gazetteers, containing information—historical, cultural, etc., relating to various districts of Tamilnāḍ. In 1979, he wrote the biography of Ōmandūr Rāmāswāmi Reḍḍiār, Chief Minister of Madras State from 1947 to 1949 ; the work is entitled *Vivasāya Mudal Amaichchar* (The Agriculturist Chief Minister).

LAKSHMI. See *Tripurasundari, S.*

LAKSHMI KAṆṆAṆ. Writer, whose *Ōsaigaḷ* (1984) is a collection of short stories.

LAMAIRESSE, PIERRE EUGENE (b. 1817). French Indologist, whose relevant work is : *Poesies populaires du sud de l'Inde. Morale de Tirouvallouver, Legende et tragedie de Saranga*... (Paris, 1867).

LAMBEZAT, BERTRAND. Author of *Kāraikāl Ammear, Patronne de la Ville de Kāraikāl* (Karaikāl, 1952).

LANGTON, MAURICE. Author of *The Story of King Naḷa and Princess Damayanti, from the Naḷaveṇbā of Puhalēndi Pulavar* (Madras, 1950).

LAP, M.A. Author of *Vocabulaire Francais-Tamoul par un Missionaire Apostolique* (Pondichery, 1891), *Vocabulaire Tamoul-*

Francais (Pondichery, 1886 ; 2nd ed. Pondichery, 1926). *Abrege de la Grammare Francaise-Tamoule* (Pondichery, 1892 ; 3rd ed. 1930 ; reprint 1932) and *Petit Manuel de Conversation Francais-Tamoul* (Pondichery, 1891, 8th ed. 1952).

LAZARUS, JOHN. British Indologist, who authored *A Tamil Grammar Designed for Use in Colleges and Schools* (London, 1878, Madras 1878). He also pub. *The Kuṟaḷ* of Tiruvaḷḷuvar with the commentary of Parimēlaḻagar, to which is added an English tr. of the text (Madras, 1885) and *A Dictionary of Tamil Proverbs* (1894).

LEHMANN, ARNO. German Indologist, whose relevant works are : *Die Śivaitische Frommigkeit der Tamulischen Erbauungsliteratur ; nach eigenen Quellenubersetzungen des Tāyumāṉāvar aus dem Dēvāram* (Berlin, 1947) and *Die Śivaitische Frommigkeit der Tamulischen Erbauungsliteratur* (Berlin, 1948).

LEPPAI, PERIYA NŪ. See *Periya Nū Leppai.*

LEPPAI, SĒKAṆA. See *Sēkaṇa Leppai.*

LEVI, SYLVAIN (1863-1935). *Pre-Aryan and Pre-Dravidian in India*, by Sylvain Levi, Jean Przyluski and Jules Bloch. Tr. from French by Prabodh Chandra Bagchi (Calcutta University, 1929).

LEWIN, P. E. Foreign Indologist, whose article : "Literature Relating to Southern India" was published in "Southern India" (1914-15).

LINCOLN, J.M. Author of *English-Tamil Vocabulary* (Singapore, 1895).

LINDHOLM, JAMES MILTON. American scholar, whose "Topics in the Transformational Analysis of Tamil Syntax" is a doctoral dissertation in the University of Chicago (1970 ?).

LISKER, LEIGH. Scholar, whose relevant article is "Tamil Verb Classification" (*Journal of the American Oriental Society*, LXXI, 1951).

LŌKA-VILĀSIṆI (written before 10th cent.). Work on prosody, now lost.

LUDWIG, ALFRED (1837-1912). Czech Indologist, whose relevant article is ; "Uber die Verbalflexion der Dravidasprachen" (Prague, 1900).

M

MACHCHA MUṆI (fl. 8th cent. ?). Writer, who is said to be a disciple of Pōhar (q.v.). He wrote the *Nikaṇḍu Muṇṇūr̤u*, *Kaḍaikāṇḍam Eṇṇūr̤u*, *Tirāvaham Eṇṇūr̤u*, etc.—all medical treatises.

MACNICOL, MARGARET. British Indologist, who authored *Poems by Indian Women* (Calcutta, 1923). The work includes selections and translations from Kanarese, Malayalam, and Tamil poetesses.

MACQUEEN, PERCY. Author of *A Guide to Colloquial Tamil* (Ootacamund, 1943), which treats of the grammar of the Kochchhai Tamil̤ of the Madura district.

MAḌAL. A Tamil literary form in Kaliveṇbā metre dealing with love. The lover, when he sees his love not returned, undergoes the humiliation of being dragged on a horse made of palmyra branches (maḍal) ; hence the name. But Tirumaṅgai Āl̤vār (q.v.) in his *Sir̤iya Tirumaḍal* and *Periya Tirumaḍal* describes a woman, as a soul in love with God. Here she and not the lover is made to ride on a 'maḍal' horse.

MADĀR̤U SĀHIBU PULAVAR (fl. 18th cent.). Muslim poet, who wrote the *Midiṇūssu-Nāmā*, an epic.

MĀDHAVAIĀH, APPAVAIYA (1872-1925). Writer, who played a significant role in the Tamil Renaissance movement. He was editor of the "Pañchāmirdam" and wrote novels, short stories, plays, songs, essays on literary criticism, social reform and even politics. His reputation rests on his short stories, *Kusikar Kuṭṭi Kadaikaḷ* (originally written in English and then tr. into Tamil) mainly concerned with social reform, and on his novel, *Padmāvati Charittiram* (q.v.). Among his other works are *Vijaya Mārtāṇḍam* and *Muthu Mīnākshi* (novels) and *Tirumalai Sēthupathi* and *Barrister Pañchanatham* (plays). He tr. Shakespeare's *Othello* into Tamil. He wrote two novels in English as also an epitome in English of *Maṇimēkhalai* (1923). He is considered as the first crusader in the Tamil literary world against social injustice.

MĀDHAVAṆ, A. (1933-). Short story writer and novelist. *Mōha Pallavi*, *Kāmiṇi Mūlam*, *A. Mādhavaṇ Chir̤ukathaigaḷ*, *Mādhavaṇ Kathaigaḷ* (1985) and *Kaḍai-t-teru-k-kaduigaḷ* are his short stories and *Puṇalum Maṇalum* and *Kṛishṇapparundu* (White-necked Kite) are his novels.

MADHU SA. VIMALĀṆANDAṆ. Writer, who wrote *Ilakkiya Jōti* (1981), a biography of Mrs. Ha. Ki. Valam, a daughter of the nationalist Hālāsyam, from Trichy.

MADIVĀṆAR NĀḌAKATTAMIL̤ NŪL. Said to be written by the Pāṇḍya king Madivāṇaṇ, on drama ; it is now lost.

MADURAI-K-KĀÑCHI. By Māṅguḍi Marudaṉār (q.v.), the longest of the Sangam poems, of 782 lines. In the *kāñchi*-theme (q.v.), it is an exhortation to Pāṇḍyaṉ Neḍuñcheḻiyaṉ, king of Madurai to find his way to heaven because of the instability of his kingdom and his glories. Incidentally, the poem contains a detailed and realistic account of Madurai, of the army, trades, festivals, seaports, customs and manners of the people as also of Neḍuñcheḻiyaṉ's achievements. It also contains information on the life of the Tamils and the five *tiṇais* or natural regions.

MADURAI KŪLA VĀṆIKAṆ SĀTTAṆĀR. See *Sāttaṇār*.

MADURAKAVI ĀḺVĀR (fl. 9th cent.). From Tiru-k-kōḷūr in Pāṇḍināḍ, the last of the twelve Āḻvārs (q.v.), he wrote on his *guru* Nammāḻvār (q.v.) a few verses, included in the *Tivviya-p-pirabandam* (q.v.).

MADURAKAVIRĀYAR (fl. 18th cent.). Writer from Amarampēṭṭai in Toṇḍaināḍ. He wrote the *Tiru-k-kachchūr Noṇḍināḍakam*, a Noṇḍināḍakam (q.v.) on the Tiru-k-kachchūr shrine.

MAHĀBHĀRATAM. The available versions of the *Mahābhārata* in Tamil are *Pāradu Veṇbā* (q.v.), *Villi Pāradam* (q.v.), and *Pāradam* by Nallāppiḷḷai (q.v.). The earliest version known is that by Perundēvaṇār of Sangam times. It is lost; another by Aruḷnilai Visākam of the 13th cent., is also lost.

MAHĀDĒVAṆ, P. Author of *Subramaṇia Bhārati - A Memoir* (Madras, 1957).

MAHĀRĀJAṆ, S. Scholar, whose chief works are : *Kambaṉ* (1972) and *Tiruvaḷḷuvar* (1979), both pub. by the Sahitya Akademi, New Delhi.

MAHARISHI (1932-). Fiction writer, who is the author of many novels and short story collections. His chief works are : *Paṇi Malar*, *Criminal Mūḷai*, *Putiya Arttaṅkaḷ* (novels) and *Dharmathiṉ Kural* (short stories).

MAHĒSA KUMĀRA SARMĀ (fl. 20th cent.). Writer, who tr. into Tamil two novels under the titles : *Ānanda Maḍam* (1908) and *Nirmala* (1907) from Bengali.

MAHUDUM. Modern Muslim writer, who has written about 200 short stories, mainly of those Tamil Muslims, who, having left their families in India, have proceeded to Singapore, Malayasia, etc. for their livelihood.

MAILAI SEEṆI VĒṄKAṬASĀMI. See *Vēṅkaṭasāmi, Mailai Seeṇi*.

MĀKAṞAL KĀRTIKĒYA MUDALIĀR (1907-). Writer from Mākaṟal, who wrote the *Moḻinul*, a fanciful discussion on the origin of words.

MALAI-PAḌU KAḌĀM. By Peruṅkuṉṟūr Peruṅkausikaṉār, it is included in *Pattuppāṭṭu* (q.v.) and is the second longest of the Sangam poems, running into 583 lines in *āsiriyam* (q.v.) metre. An address of an actor to a fellow actor, it is an *āṟṟuppaḍai* (q.v.) in praise of "Naṉṉaṉ son of Naṉṉaṉ", a chieftain. The poem is noted for its vivid mountain scenery, and its detailed description of musical instruments.

MĀLAṆ. Modern writer, who has made some contributions to Tamil poetry.

MAḶḶAṆĀR (fl. 2nd cent.). From Aḻakkar, a Sangam poet ; eleven of his poems are in the Saṅgam (q.v.) anthologies.

MALLISĒṆAR. See *Vāmana Muṇivar*.

MĀMĀ VĀṆḌU. See *Vāṇḍu Māmā.*

MĀMBAḶA-K-KAVICHCHINKA NĀVALAR (1836-84). From Paḷani, a blind Tamil poet, patronized by Muthurāmalinka Sētupati (q.v.). Reputed for verse acrobatics, his poems are collected in the *Māmbaḷa-k-Kavichchinka Nāvalar Pirabanda-t-tiraṭṭu.*

MĀMŪLAṆĀR (fl. 2nd cent. ?). Sangam (q.v.) poet, 29 of whose poems are in the anthologies, and they bear plenty of historical allusions. They are on the *akam* theme. The most important of their historical allusions are to the Mauryan invasion of the South.

MĀMUṆI, TEIVĒNDIRA. See *Teivēndira Māmuṇi.*

MAṆA ARAṄGASĀMI. Modern writer, whose *C.I.D. Chiṅgāram* is a collection of detective stories, meant for children.

MAṆAKKUḌAVAR (fl. 12th cent.). Writer from Maṇakkuḍi. His comm. on the *Tiru-k-Kuṛaḷ* (q.v.) is one of the first ten commentaries on the subject, and comes next in importance only to the comm. by Parimelaḻakar (q.v.). He is sometimes identified with Iḷambūraṇar (q.v.).

MAṆAVĀḶADĀSAR. There were at least three Tamil poets of the same name, living in different periods, but all Vaishnavites. One of them belonged to the 12th cent. and one to the 17th century. Their poems are collected in the *Ashṭappirabandam* (q.v.).

MAṆAVĀLAMĀ MUṆIVAR (fl. 15th cent.). Great exponent of Teṇkaḷai Srīvaishṇavism; he has written commentaries on Vaishṇava works in Maṇipravāḷa style, and on Vaishṇava philosophical works.

MAṆAVĀSAKAṄKADANDĀR (fl. 13th cent.). Writer from Tiruvadikai, who was a disciple of Meykaṇḍa Tēvar (q.v.). He wrote *Uṇmai Viḷakkam*, a Śaiva Siddhānta work.

MAṆḌALA PURUḌAR (fl. 16th cent.). From Vīrai in Toṇḍaināḍ, he was a Jaina Tamil poet. He wrote the *Sūḍamaṇi Nigaṇḍu* (q.v.) or *Chūḍāmaṇi Nighaṇṭu* and *Sri Purāṇam* (q.v.); he was patronised by Krishṇadēvarāya, the Vijayanagar king.

MAṆI, C. (1936-). Experimentalist poet, who modelled his verse on the works of T.S. Eliot and E.E. Cummings. His long poem, *Narakam* (Hell; 1962) describes the despair and agony of a sex-starved adolescent tempted by the environment of a modern city. His collection of poems are pub. in two volumes: (1) "Varum Pōkum", (2) "Oḷi Chcherkai" (1977).

MAṆI, G.S. (1919-). Author of *Pudu Ulakam*, *Peṇ Idayam* (novels), etc.

MĀṆICKAM, VAḶḶIAPPA SUBRAMAṆIAM (1917-). Scholar, whose chief works are: *Tamil-k-kādal*, *Kambaṇ*, *Pure Tamil Movement* (1977), *A Glimpse of Tamilology* (1968; collection of articles on Tamil language and literature issued on the occasion of 2nd International Tamil Conference, 1968) and *The Tamil Concept of Love* (Madras, 1962).

MĀṆICKAVĀSAGAM PIḶḶAI, M.E. Author of the *Culture of the Ancient Cheras* (Kovilpaṭṭi, 1970); the study is based mainly on two Sangam anthologies.

MĀṆIKKA NĀYKKAR P.V. (1871-1931). Writer from Tanjore; he wrote the *Oli Ilakkaṇa Nūl*, which tries to prove that Tolkāppiyar (q.v.) provides scope in Tamil for the pronunciation of all the sounds in all the languages of the world. He also wrote a critical work on Kambaṉ.

MĀṆIKKAVĀCHAKAR (fl. 9th cent.). Poet from Tiruvādavûr, near Madurai. One of the most outstanding of the Śaivite poet-mystics, he was minister to the Pāṇḍya king Varaguṇa II, and is known to have engaged in controversy with the Buddhists. He is reputed to have been won to active service of the deity Śiva by supernatural intervention ; many miracles are associated with his name. Ultimately he gave up his high post and ended up as a Śaivite devotee singing from temple to temple. Tradition has it that he composed his famous *Tiruvāchakam* (q.v.) and his *Tirukkōvaiyār* (q.v) at Chidambaram.

MAṆIKKAVĀSAGAM. See *Pūmaṇi*.

MAṆIMĒKHALAI (Jewel-Belt). One of the five major epics in Tamil, by Sattaṉār, which is a sequel to the celebrated *Silappadikāram* (q.v) It is a poem of 30 books, each containing 50 to 500 lines. The story deals with Maṇimēkhalai, the daughter of Kōvalaṉ by Mādhavi, who, despite many temptations and trials, protects herself and finally attains salvation through Buddhism It appears that years after the Kōvalaṉ-Kaṇṇaki incident, the author of *Maṇimēkhalai* visited Vañchi and recited the story of his epic to prince Iḷaṅkō (q.v.), who was deeply impressed by it. The brief story is that at the news of Kōvalaṉ's death at Madurai, Mādhavi gives up her courtesan's life and surrenders herself at the feet of Aṟavaṇa-Aḍikaḷ, so as to be initiated into the mysteries of the Buddhistic tenets. She speaks fearlessly of the greatness of Kaṇṇaki and refuses not only to take part any more in the public dance, but also does not allow Maṇimēkhalai, her daughter to do so. She retires thereafter to a monastery with her daughter, and her saintly life is also unconsciously followed by Maṇimēkhalai. One day, in the company of Sutamati, Maṇimēkhalai goes to a flower garden to fetch flowers, but seeing that prince Udayakumāraṉ is coming in quest of her, she shuts herself up in a crystal pavilion. Failing in his quest, the prince wends his way disappointed Maṇimēkhalai soon finds herself carried away to the island of Maṇipallavam, where the tutelary deity places her in sight of *Buddha Piṭaka* or the seat of Buddha made of polished crystal. Here she learns the story of her previous birth ; and at the tank Kōmuki, she is given the mendicant bowl called *Amirthasurapi*, the inexhustible bowl of alms. Then she returns to Pukār, and meets Aṟavaṇa-Aḍikaḷ. He discloses to her the story of Āputtiraṉ, and the importance of feeding hungry mouths. Maṇimēkhalai goes abegging, gets the first alms from a chaste wife, Ādhirai. She then goes about dispensing inexhaustible food to the hungry wherever she goes. While dispensing charity, she comes across the prince Udayakumāraṉ, and suddenly she transforms herself as Kāyachaṇḍikai, enters the city Jail, which she converts into an almshouse The dejected prince follows the metamorphosed lady, and meets with Kāñchaṇaṉ, the husband of the true Kāyachaṇḍikai. In the encounter, the prince is killed by the jealous husband. This sad incident reaches Maṇimēkhalai, who is consoled by the local deity Also, the Chōḷa Māvaṇkiḷḷi, the prince's father, imprisons the young mendicant, but she gets out through the Queen's influence. Thence the mendicant goes to Nāgapura and then to Maṇipallavam where she hears that Kāvirippūmpaṭṭiṇam has been washed away by the sea. She then starts on a pilgrimage to Vañchi, to worship Kaṇṇaki, hears of her past life, and meets the foremost learned of the Buddhist faith. Here she incidentally meets Māsāttuvāṉ, the father of Kōvalaṉ, who directs her to Kāñchi, which is afflicted with famine and disease. She proceeds to Kāñchi and settles there permanently doing penance and preparing herself for the extinction of birth.

The epic has a religious motive, the propagation of Buddhism, with allusions to Buddhistic mythology and philosophy and represents Buddhism as superior to every form of Hinduism and especially to the Jaina cult. The work is written in an easy and flowing style, except for a few chapters ridden with highly technical terms relating to systems of philosophy and Buddhistic logic. Religious propaganda at places stifles the artistic purpose.

MAṆIPPIRAVĀḶAM. 1. A particular kind of Tamil poetry, mentioned in *Vīra Sōḻiyam* (q.v.), but no example now exists. 2. A kind of prose mixed with Tamil and Sanskrit used in the commentaries of the *Nālāyiram* and the Jaina work, *Srī-purāṇam*.

MAṆIŚĒKHARAṆ, KŌ. VI. Modern novelist, who has produced the largest number of novels (100 novels), of course, of the popular type.

MAṆIYAṆ Modern writer, who is known for his travelogues and popular novels. Under the general title *Idayam Pēśukiṟatu* (The Heart Speaks), he has written a series of travelogues relating to his visits to almost all the major countries of the world.

MAṄKAYARKARASIYIṆ KĀDAL. See *V.V.S. Iyer*.

MĀṄKUḌI MARUDAṆĀR (fl. 2nd cent.). From Māṅkuḍi, he was a Sangam poet, and the chief of the Pāṇḍya king Neḍuñcheḻiyaṉ's court-poets. He has left, besides *Madurai-k-kāñchi* (q.v.) short poems.

MAṆṆAR PERUMĀḶ PULAVAR (fl. 18th cent.). Author of *Tirumalai Noṇḍi Nāḍakam*, a *Noṇḍi Nāḍakam* (q.v.) on the shrine at Tirumalai.

MAṆṆĀSAI. Novel (1939) by Saṅkara Rām, which was originally published in English under the title *Love of Dust* (1932). It describes the mental frame-work of a farmer, who is ruined but is not prepared to sell his land to pay off his debt. Side by side there is a romance of the farmer's son with a girl. It is a good record of the rural life.

MAṆŌṆMAṆI AMMAIYĀR (1863-1908). Writer from Maṇṇivākkam near Kuṉṟattūr. He wrote the *Maṇōnmaṇīyam*, a work on medicine, and many minor poetical works.

MAṆŌṆMAṆĪYAM. By Sundaram Piḷḷai (q.v), it is a 5-Act verse-drama (1891), in imitation of Shakespeare. The plot is from Lytton's *Secret Way*, but the drama is not stageworthy. It presents a highly idealised romance of a prince and princess from enemy territories. Romance, politics and intrigue go to make the interesting fabric of this drama and some of the characters at least—notably the heroine—are well delineated. This was perhaps the first poetic drama, which sowed the seeds of Tamil nationalism.

The opening song of the drama, which is an invocation to Mother Tamil, has been adopted by the Government of Tamilnadu as the State anthem.

MĀPPĀṆA MUDALIĀR (d. 1827). Writer from Jaffna, Ceylon ; he wrote dramas like *Sōmakēsari Nāḍakam* and *Parimaḷakāsa Nāḍakam*.

MĀ-PURĀṆAM. It is said to be very ancient (before 8th cent.) work, now lost ; its author is unknown. It was an elaborate treatise on

Tamil grammar and not really a purāṇa. A few of its sūtras in *veṇbā* and *āsiriyam* (q.v.) metres have survived in commentaries.

MAṞAIMALAI AḌIKAḶ (1876-1950). Writer from Nāgappaṭṭiṇam, who was one of the outstanding influences on modern Tamil prose. An ardent Śaivite and Tamil enthusiast. his original name was Swāmi Vedāchalam ; Maṟaimalai Aḍikaḷ being its pure Tamil equivalent. He has written two archaic poetical works, but it is his essays that have commanded the attention of the Tamil audience. He has also written criticisms on *Mullaippāṭṭu* (1903) and *Paṭṭiṇappālai* (1906), as well as an ambitious research work on Māṇikkavāsakar and his age. He started a school of pedantic and scholastic writers who eschew Sanskrit. He himself is strongly characterised by this aversion to Sanskrit. He has written on religion, telepathy, Tamil, Tamilnāḍ, the culture of the Veḷḷālas, Yoga, and even dietetics. His works generally are strongly marked by communal, linguistic, and religious chauvinism. He has tried his hand at the novel, letter-writing, commentaries, etc. His translation of Kālidāsa's *Śākuntalam* is supposed to be one of the best. His biography has been written by one of his sons.

His English works are : *The Civilization of Ancient Veḷḷālas* (1923, 2nd ed. 1926), *Ancient and Modern Tamil Poets* (1939), *The Tamilian Creed* (1941 ; Tamil text, English preface) and *The Śaiva Siddhānta as Philosophy of Practical Knowledge* (2nd ed., 1966).

MAṞAI ÑĀṆA SAMBANDAR (b. 1553). Poet from Chidambaram, whose works are *Kamalālaya Purāṇam*, *Śiva Tarumōttaram*, and *Śaiva Samaya Sāram*, all on Śaivite themes and in verse.

MAṞAI ÑĀṆA TĒSIKAR (fl. 16th cent.), Writer, who was a disciple of Maṟaiñāṇa Sambandar (q.v.). He wrote *Aruṇagiri Purāṇam* and a comm. on *Sivañāṇa Sittiyār* (q.v.).

MARAKKĀYAR, ISUMĒL KĀṆ. See *Isumēl Kāṇ Marakkāyar*.

MĀṞAṆ ALAṄKĀRAM. By Kurukai-p-perumāḷ Kavirāyar (q.v.), a work on poetics, in 327 sūtras, in āsiriyam and veṇbā metres. It has five sections ; the third and most important section deals with 64 figures of speech, with illustrations, mainly from the author's own pen. The author's disciple, Kāri-rettiṇa-k-kavirāyar, has written a commentary on it.

MĀṞAṆ PĀPPĀVIṆAM. See *Pāppāviṇam*.

MĀṞAṆ POṞAIYAṆĀR (fl. 5th cent.?). Poet and author of *Aindiṇai Aimbadu* (q.v.), a Padiṇeṇkīḻkkaṇakku work.

MĀṞAṆ VAḺUDI, PĀṆḌIYAṆ PAṆṆĀḌU TANDA. See *Pāṇḍiyaṇ Paṇṇāḍu Tanda Māṟaṇ Vaḻudi*

MĀRGABANDHU SARMĀ, S.R. Modern critic, who has attempted criticism of *Silappadikāram* on the lines of neocriticism. His works are : *Śilappadikāram Rachaṇai* (A Critical Study of Śilappadikāram, 1949), *Silambiṇ Pūkkaḷ* (The Flowers of Silambu, 1963) and *Silambiṇ Koḍikaḷ* (The Creepers of Śilambu, 1963). He has borrowed his critical methods from A.C. Bradley and F.R. Leavis.

MĀRIAPPA-K-KAVIRĀYAR (fl. 19th cent.). Author of the *Pagvada Ammāṇai*, i.e. ; the *Bhāgavadam* in Ammāṇai metre.

MĀRIAPPAṆ CHEṬṬIYĀR (fl. 20th cent.). Poet, who was the author of *Sendil Āṇḍavaṇ-kīrtaṇai*, a collection of hymns on Subramaṇya.

Complimentary Copy

MĀRI MUTTĀ-P-PIḶḶAI (fl. 18th cent.). Poet from Chidambaram, who composed devotional songs on Śiva. Of his other works, *Ādi Mūlēsar Kuṟavañchi* and *Ādi Mūlēsar Noṇḍi Nāḍakam* are worth mentioning ; these also are Saivite works.

MĀRKAṆḌA MUṆISĀMI PIḶḶAI (fl 19th cent.). Dramatist from Salem, who was the author of the *Vīrakumāra Nāḍakam*, a verse-drama.

MĀṞŌKKATTU NAPPASALAIYĀR (fl. 2nd cent). From Marokkam, a Sangam poetess, 8 of whose poems are available.

MARSDEN, E. Author of *Geography for Standard III* and *History of India for Primary Schools* (Madras, 1896).

MĀRTĀṆḌA TĒVAR, JEYA VĪRA. See *Jeya Vīra Mārtāṇḍa Tēvar.*

MARTINET, ERNEST. French Indologist and author of *Dictionnarie de Pronunciation Tamoule Figuree en Francais* (Pondichery, 2 vols., 1890-97).

MARUDA-K-KALI. Poem by Marudaṇ Iḷanākaṇ (q.v.), which presents love in the Marudam theme (q.v.). In 35 *kali* (q.v.) verses, it shows some dramatic sense, but its presentation of rustic love is coarse and its humour is crude.

MARUDAM. One of the five aspects of love (*akam*), which deals with infidelity in love.

MARUDAṆ IḶANĀKAṆ (fl. 2nd cent.). Sangam poet from Madurai, who has left 32 poems in the Sangam anthologies. He has sung in praise of several kings and princes, and mentioned several ancient cities and ancient customs. He has a keen eye for atural beauty.

MARUDAṆ IḶANĀKAṆ (fl. 5th cent.). Poet, who has contributed the *Maruda-k-kali* (q.v) to *Kalittokai* (q.v.).

MARUDAṆĀR, MĀṄKUḌI. See *Māṅkuḍi Marudaṇār.*

MARUMAKKAḶVAḶI MĀṆMIYAM. See *Desika Vināyakam Piḷḷai.*

MĀSĀTTIYĀR, OKKŪR. See *Okkūr Māsāttiyār.*

MĀSILĀMAṆI SAMBANDAR (fl. 16th cent). Poet from Thoṇḍaināḍ, who wrote the *Uttarakōsa-maṅgai-purāṇam*, a Śaivite purāṇa in verse.

MASTĀṆ SĀHIB (1788-1835). A Muslim mystic from Rāmnāḍ, whose poems are collected in the *Mastāṇ Sāhib Pāḍal.* He is considered a sufi and his songs are almost a paraphrase of Tāyumānavar (q.v.). He was so soaked in the Hindu customs around him that he did not make much distinction between the gods of the Hindu pantheon and the Muslim saints. In fact he worshipped Durgā and wrote *Śatakas* on Hindu gods. He, however, wrote a work in denunciation of Christianity. He was also one of the earliest to translate the *Korāṇ* into Tamil.

MASTĀṆ SĀHIB PĀḌAL. By Mastāṇ Sāhib (q.v.), these poems are in viruttam (q.v.) metre, with long lines. They remind one of Tayumanavar's (q.v.) poems, and reflect the spirit of Vēdānta.

MASTER, A. British Indologist, whose relevant articles are : "Indo-Aryan and Dravidian, III" ("Bulletin of the School of Oriental and African Studies", London 1947-48) and "The Zero Negative in Dravidian" (*Transactions of the Philological Society*, London, 1946).

MATTHEWS, GORDON. Author of *Sivajñānabōdham. A manual of Śaiva religious doctrine* (tr. from Tamil with synopsis, exposition, etc. ; Oxford, 1948). His relevant article is : "The Vulgar Pronunciation of Tamil" (*Bulletin of the School of Oriental and African Studies*, London, X, 1939-42).

MAUṆI (1905-). Modern writer, who is one of the best short story writers in Tamil. He is noted for portraying the mental conditions of the persons involved. His original name is S. Maṇi Iyer and he belonged to Chidambaram. He is a Vedantin, who looks on the world as an illusion and as such gives not much importance to what happens outside. He has succeeded well in depicting what happens in the deep recesses of the mind and in this he has struck a new path in the history of Tamil short story. Hence he is considered by critics to be one of the foremost short story writers in Tamil, though there are people who complain that his stories are not realistic and are un-understandable. His short stories are available in three volumes : 1. *Al̤iāchchuḍar* ; 2. *Mauṇi Kadaikaḷ-I* ; 3. *Mauṇi Kadaikaḷ-II*. 'Aliachchuḍar' and 'Pirapañcha-gāṇam' are his best stories.

MĀYĀVI (1917-). Writer, whose chief works are : *Vāḍāmalar*, *Aṇpiṇ Oḷi* (novels), *Akadi* (short stories) and *Iḷamaiyiṇ Kural* (drama).

MAYĒCHCHURA-YĀPPU. Grammar on prosody, now lost ; it is quoted by Kuṇa-Sākarar (q.v.).

MAYĒCHCHURAR (fl. before 10th cent.). Author of *Mayēchchura-yāppu* (q.v.), which is referred to with respect by Kuṇa Sākarar (q.v.).

MAYIL VĀKAṆA-P-PULAVAR (1779-1816). Author of *Puliyūr Yamaka Andādi*, in verse, the *Yāl̤pāṇa Vaibavam*, a history of Jaffna, in prose, and the *Ñāṇālaṅkāra Nāṭakam*, a drama.

MAYILAINĀDAR (fl. 13th cent.). Jaina writer, who wrote the first commentary on *Naṉṉūl* (q.v.).

MAYILAINĀDAR URAI. By Mayilainādar (q v.), it is the first commentary on *Naṉṉūl* (q.v.). It quotes from thirty-five books, not all of which are extant. This comm. more or less follows Iḷambūraṇar's (q.v.) comm. on *Tolkāppiyam* (q.v.) and occasionally refutes *Tolkāppiyar* (q.v.).

MAYILAI SIVAMUTHU (1892-1968). Poet, whose collection of poems is entitled *Muttu Pāḍalkaḷ* (Gems of Songs). His poems are exclusively for children. He has also written stories for them.

MAYILU-P-PIḶḶAI (fl. 19th cent.). Poet from Colombo ; he wrote the *Ñāṇa Saundari Ammāṇai*, a ballad on the myth of a Roman Catholic votaress.

MECHCHĀDA AIYAR (fl. 19th cent.). An American missionary, who worked in Jaffna, Ceylon. He wrote the *Tiruvākku-purāṇam* (1866), being a Tamil versification of parts of the Bible.

MEHTA, CHANDRAVADAN CHIMANLĀL (1901-). Author of *Bibliography of Stageable Plays in Indian Languages* (University of Baroda, 1965).

MEHTĀ, MOHAMMAD. See *Mohammad Mehtā*.

MEILE, PIERRE. French Indologist, whose relevant articles are : "Sur la Sifflante en Dravidien" (*Journal Asiatique*, 1943-45), "Quelques Composes et Derives de Pronoms Personnels en Tamoul (Reume)" (*Bulletin de la Societe de Linguistique de Paris, XLVI*, 1950), "Quelques Particularites du Sandhi en Tamoul" (*Bulletin* as above, XLV, 1949-52) and "La Structure du Tamoul" (*Conference de l' Institut de Linguistique de l' Universite de Paris*, XI, 1952-53). He also wrote *Introduction au Tamoul. An Introduction to Tamil* (Paris, 1945).

MERCY, BEULA. *Irupatil Siṟukataigaḷ* (Trivandrum, 1974) is her Ph.D. dissertation, where she catalogued most of the short stories of the 20th century and classified them.

MERINA, Writer, whose *Chāmiyāriṉ Māmiyār* (Swamiji's Mother-in-law ; 1980) is a satire on a particular 'higher' caste of our society.

MĒRUMANDIRA-PURĀṆAM. A minor Jaina epic of 1405 stanzas in *viruttam* metre. Composed by Vāmana Muṇivar (q.v.), it emphasises the power of *karma.* It is the story of two brother-kings, who lost their kingdoms by the treachery of their minister. They took many births and ultimately attained *mukti*, but the minister went to hell. This is the first Jaina purāṇam known in Tamil.

MERVART, A.M. Russian Indologist, who authored *Grammatika Tamil'skogo Razgovornogo Iazyka* (Leningrad, 1929).

MĒTHĀVI, See *Shaṇmuga Sundaram, K.*

MEYKAṆḌA-DĒVAR (fl. 13th cent.). From Tiru-p-peṇṇakadam ; he was the author of *Śiva Ñāṇa Bōdham* (q.v.). According to tradition, Meykaṇḍa was son of Saḍayappa's daughter. Since Saḍayappa was Kamban's contemporary and patron, Meykaṇḍa must have flourished in the first half of the 13th century. One of his many disciples was Aruḷnandi (q.v.).

MICHAEL, S.M. Scholar, who has pub. in English tr. *Sacred Aphorisms of Thiruvaḷḷuvar* (Madras, 1968).

MĪṆĀKSHI, R. Modern poet, who has made notable contributions to poetry.

MĪNĀKSHĪ SUNDARA KAVIRĀYAR (fl. 19th cent.). Court-poet at Eṭṭaiyāpuram, who wrote the *Kuvalai Āṇandam* (q.v.) and many *prabandhas.*

MĪṆĀKSHISUNDARAM, P. Author of *History of Tamil Literature* (Hyderabad, 1965).

MĪNAKSHISUNDARAM, T.P. (1901-1980). A versatile scholar from Madras, who has written in both English and Tamil on various aspects of Tamil language and literature. His *Kuḍi-makkaḷ-kappiyam*, an appreciation of *Silappadikāram*, and his *History of Tamil Language* (1965) and *History of Tamil Literature* (1965) deserve special mention. Other important works of his are : *Nāṭaka-k-Kappiyaṅgaḷ* (1966), *Kāṇalvari* (The Seaside Song, 1959) ; *Papers in Linguistics and Literature* (Annamalai University, 1965) and *The Pageant of Tamil Literature* (Madras, 1966 ; collection of essays on Tamil literature). He also tr. *Mullai-p-pāṭṭu* as the *Idyll of the Jasmine* (1958).

MĪṆĀKSHI SUNDARAM PIḶḶAI, MAHĀVIDVĀṆ (1815-76). Scholar and poet, who came from Tirisirapuram. He was associated with the Śaivaite Mutt of Tiruvāvaḍuṛai. A prolific versifier, he is remembered mainly for his group of gifted students like Tyāgarāja Cheṭṭiar, Sāminātha Aiyar, etc. He has left 16 *Sthala-purāṇas* (q.v.), 10 *Piḷḷai-tamil̤s* (q.v.), 16 *andādis* (q.v.) etc. The number of verses composed by him is about a hundred thousand.

MIṆĀṬCHIĀMMAI PIḶḶAI-T-TAMIL̤. By Kumara Kuruparar (q.v.), it is supposed to be the best *Piḷḷai-t-tamil̤* (17th cent.). It imagines the goddess Mīnākshi of Madurai as a child. The poem was read in the presence of Tirumalai Naik, king of Madura.

MĪRĀ. See *Rājēndraṇ, M*.

MOHAMMAD MEHTĀ (1945-). Poet, whose first collection of poems, *Kaṇṇīrppūkkaḷ* (Tear-flowers) made him one of the most talked of young poets. He is perhaps the only poet among the progressives, who accepts Gandhi. His poem *Tēsappitāvukku Oru Teruppāṭakaṇiṇ Añchali* (A Street-singer's Homage to the Father of Nation) made him very popular. He has pub. several collections of poems, many of them running to repeated editions. His latest works are : *Thiruvizhāvil Oru Theruppāḍagaṇ* (1984 ; poetry) and *Chōl̤ā Nila* (The Moon of the Chola Kingdom ; novel ; 1980).

MŌHAṆARAṄGAM, ĀLANDŪR. See *Ālandūr Mōhaṇaraṅgam*.

MŌKAMUḶ (The Thorns of Desire). By T. Jānakirāman (q.v.), a Tamil novel (1964) of promise showing powers of characterisation and dialogue. It would have been genuine achievement as a realistic novel, if it had not been spoilt by the deification of music. A young fellow learns to hero-worship an unmarried lady some ten years his senior and belonging to another community. Later he realises that this hero-worship is really love. After marrying her, his beauty-worship is translated—the author would say sublimated—into a passion for music.

MOOTOOTAMBY PILLAY, MANIPPAY A. Author of *A Dictionary of the English Language Containing All English Words and Phrases Now in Use with Their Meanings, Synonyms and Tamil Equivalents* (Jaffna, 1907), *The English-English Tamil Dictionary* (5th ed., 1946), *Tamil-English, English-Tamil Dictionary* (6th ed., Jaffna, 195) and *Civilian's Tamil Grammar* (Jaffna, 1911).

MŌSI KĪRAṆĀR (fl. 2nd cent.). Sangam poet ; nine of his poems are included in the Sangam anthologies.

MOUSSET, JOUIS MARIE (1808-88). French Indologist and along with Louis Savanien Dupuis author of *Dictionarium Latino-Gallico-Tamulicum, Dictionnaire Latin-Francais-Tamoul* (1846). The work is based on the manuscripts of T. Magny, a missionary at Pondichery (1785-1822). He also authored *Vocabulaire Francais-Tamoul* (Pondichery, 1850 ; later editions entitled *Dictionnaire Francais-Tamoul* and *Dictionnaire Francais Tamoul* ; Pondichery, 1866-68 ; rev. ed. 1873).

MUDALIĀR, ĀRAṆI KUPPUSĀMI. See *Āraṇi Kuppusāmi Mudaliār*.

MUDALIĀR, KĀŚI VIŚVANĀTHA. See *Kāśī Viśvanātha Mudaliār*.

MUDALIĀR, KŌṆĒRIYAPPA. See *Kōṇēriyappa Mudaliār*.

MUDALIĀR, KUMĀRA KULASINGA. See *Kumāra Kulasinga Mudaliār*.

MUDALIĀR, KUMĀRASĀMI. See *Kumārasāmi Mudaliār*.

MUDALIĀR, KUMĀRASUVĀMI. See *Kumārasuvāmi Mudaliār.*

MUDALIĀR, KUPPUSĀMI. See *Kuppusāmi Mudaliār, K.*

MUDALIĀR, MĀKARAL̤ KĀRTIKĒYA. See *Mākar̤al Kārtikēya Mudaliār.*

MUDALIĀR, MĀPPĀṆA. See *Māppāṇa Mudaliār.*

MUDALIĀR, MUNISĀMI. See *Munisāmi Mudaliār.*

MUDALIĀR, MUTTURĀMA. See *Mutturāma Mudaliār.*

MUDALIĀR, NAMACHCHIVĀYA. See *Namachchivāya Mudaliār, C.R.*

MUDALIĀR, NĀRĀYAṆA. See *Nārāyaṇa Mudaliār.*

MUDALIĀR, NĀRĀYAṆASĀMI. See *Nārāyaṇasāmi Mudaliār.*

MUDALIĀR, NAYAṆAPPA. See *Nayaṇappa Mudaliār.*

MUDALIĀR, RAṄGANĀTHA. See *Raṅganātha Mudaliār.*

MUDALIĀR, SABĀPADI. See *Sabāpadi Mudaliār.*

MUDALIĀR, SABARATTIṆA. See *Sabārattina Mudaliār.*

MUDALIĀR, SAMBANDA. See *Sambanda Mudaliār, Pammaḷ.*

MUDALIĀR, SĀMINĀDA. See *Sāmināda Mudaliār.*

MUDALIĀR, SELVA KĒŚAVARĀYA. See *Selva Kēśavarāya Mudaliār, Tirumaṇam.*

MUDALIĀR, SENADIRĀYA. See *Senadirāya Mudaliār.*

MUDALIĀR, SEYYAPPA. See *Seyyappa Mudaliār.*

MUDALIĀR, SIṄGĀRA VĒLU. See *Siṅgāra Vēlu Mudaliār.*

MUDALIAR, SĪṆIVĀSA. See *Sīṇivāsa Mudaliār.*

MUDALIĀR, SUBBĀRĀYA. See *Subbārāya Mudaliār.*

MUDALIĀR, SUBRAMANIA, C.K. See *Subramania Mudaliār, C.K.*

MUDALIĀR, SUBRAMAṆYA, V.P. See *Subramaṇya Mudaliār, V.P.*

MUDALIĀR, SUNDARA. See *Sundara Mudaliār.*

MUDALIĀR, TĀṆḌAVARĀYA. See *Tāṇḍavarāya Mudaliār, Vidvān.*

MUDALIĀR, TIRU NĀVUKKARASU. See *Tiru Nāvukkarasu Mudaliār.*

MUDALIĀR, V.S. (1890-). Author of *Kamba Rāmāyaṇam* (Madras, 1968 ; it incorporates character studies with translation of selected verses).

MUDALIĀR, VAḌIVELU. See *Vaḍivēlu Mudaliār.*

MUDALIĀR, VĀSUDĒVA. See *Vāsudēva Mudaliār.*

MUDALIĀR, VĒDAKIRI. See *Vedakiri Mudaliār.*

MUDALIĀR, VĒLĀYUDA. See *Vēlāyuda Mudaliār.*

MUDALIĀR, VEṄGAḌĀSALA. See *Veṅgaḍāsala Mudaliār.*

MUDALIĀR, VĪRARĀGHAVA. See *Vīrarāghava Mudaliār.*

MUDALIĀR, VĪRASĀMI. See *Vīrasāmi Mudaliār.*

MUDALIĀR, VISUVANĀDA. See *Visuvanāda Mudaliār.*

MUDALIYĀR, ĀDIMŪLA. See *Ādimūla Mudaliyār.*

MUDALIYĀR, AMBALATTĀḌI. See *Ambalattāḍi Mudaliyār.*

MUDALIYĀR, AṆṆĀSĀMI. See *Aṇṇāsāmi Mudaliyār.*

MUDALIYĀR, APPĀVU. See *Appāvu Mudaliyār.*

MUDALIYĀR, ARAṄGANĀDA. See *Araṅganāda Mudaliyār.*

MUDALIYĀR, BĀLASUBRAMAṆYA. See *Bālasubramaṇya Mudaliyār.*

MUDALIYĀR, CHIṆṆAPPĀVU. See *Chiṇṇappāvu Mudaliyār.*

MUDALIYĀR, IRĀMALIṄGA. See *Irāmaliṅga Mudaliyār.*

MUDALIYĀR, IRATTIṆA VĒLu. See *Irattiṇa Vēlu Mudaliyār.*

MUDALIYĀR, KALYĀṆASUNDARA. See *Kalyāṇasundara Mudaliyār, Tiru Vi.*

MUDALIYĀR, KANDASĀMI. See *Kandasāmi Mudaliyār.*

MUDALIYĀR, PĀPAṆĀSA. See *Pāpaṇāsa Mudaliyār.*

MUDALIYĀR, PŪLŌKA SIṄA. See *Pūlōka Singa Mudaliyār.*

MUDALIYĀR, PŪVAI KALIYĀṆASUNDARA. See *Pūvai Kaliyāṇasundara Mudaliyār.*

MUḌAMŌSIYĀR, ĒṆICHCHĒRI. See *Ēṇichchēri Muḍamōsiyār.*

MUḌATTĀMA-K-KAṆṆIYĀR (fl. 2nd cent.). Sangam poetess, who sang *Porunarāṛṛuppaḍai* (q.v.). Her patron was the famous Chōḻa king Karikālaṉ.

MUḌAVAṆĀR, AIYŪR. See *Aiyūr Muḍavaṇār.*

MUḌI ARASAṆ (1920-). Modern poet, who follows Bhāratidāsaṉ (q.v.). His chief works are : *Pūṅkoḍi* (a new version of the old epic *Maṇimēkhalai*, the heroine here being a votaress of Tamil) and *Vīra Kāviyam* (an adaptation of Firdausi's story of *Sohrab and Rustum*). He won the Tamil Nadu Government's Award for poetry.

MUDUMOḶI-K-KĀÑCHI. By Kūḍalūr Kiḻār (q.v.), it is one of the didactic works included in *Padiṉeṉ Kīḻ-k-Kaṇakku* (q.v.). In āsiriyam (q.v.) metre, this work consists of 100 poems, in 10 chapters, each chapter containing ten maxims.

MUGILVAṆṆAṆ (S. Krishṇamūrti). Modern writer, who writes stories for children.

MUHAMMAD ABDULLAH. Author of *Kamusarvi, an Arabic-Tamil Dictionary* (Madras, 1905).

MUHAMMAD IBRĀHIM (fl. 17th cent.). Author of *Muhaidīṉ Purāṇam.*

MUHAMMED KHĀDIR (fl. 19th cent.). Writer from Madras, who was author of *Tuttināmā* (1882), the story of a parrot.

MUKKŪḌAL PAḶḶU. The most famous of the *Paḷḷus* (q.v.). Written by Eṇṇāyiṇa-p-pulavar (q.v.), it represents the two wives of a Paḷḷaṇ (agricultural labourer) arguing, over Vaishṇavism and Śaivism. It is remembered for the easy lilt and memorable simplicity of of its songs.

MULLAI-K-KALI. Written by Nal-uruttiraṇ (q.v.), the work is included in *Kalittokai* (q.v.). It is in 17 *Kali* (q.v.) verses, on the Mullai aspect of love, i.e., the patient waiting of the lone woman for her lover. Incidentally it depicts the life of the shepherds in their natural setting.

MULLAIPPĀṬṬU. Composed by Nappūdaṇār (q.v.), a poet, it is the shortest of the *Pattuppāṭṭu* (q.v.) pieces, running into 103 lines. In *āsiriyam* (q.v.) metre, it shows royal lovers separated by war. It portrays the feelings of an ideal wife largely awaiting her husband's return from a military expedition. When the queen almost loses all her patience and hopes, suddenly her ears catch the neighing of the king's horses and the blowing of the trumpets and conchės at a distance. A beautiful poem, only eclipsed by *Neḍu-nal-Vāḍai* (q.v.) in its kind, there is a reference to the Greeks here, as Yavanas.

MULLAI THAṄGARĀJAṆ. Modern writer, who is famous for making use of the folk-lore technique to bring forth a new form of stories, meant for children.

MULLER, FREDERICH. Austrian Indologist, whose "Dravida Sprachen" is included in *Reise der Osterreichischen Fregatte Novara um die Erde* (Vienna, 1867, pp. 73-104).

MUḶḶIYĀR (fl. 8th cent. ?). Poet from Peruvāyil in Pudukkōṭṭai ; he wrote the *Āsārakkōvai* (q.v.), one of the Padiṇeṇkīḻkkaṇakku (q.v.) works.

MUNĀI-P-PĀḌIYĀR (fl. 13th cent.). A Jaina author of *Aṟaneṟi-ch-chāram* (q.v.).

MUNISĀMI MUDALIĀR (fl. 19th cent.). Writer from Velur ; he was the author of *Tukkārām Sarittiram* (1887) in prose.

MUNISĀMI MUDALIAR (fl. 20th cent). Writer from Siṟumaṇavūr ; he was the author of *Nāradar-Kalakam*, a purāṇic story, *Vaittia rattiṇākaram* and *Mūlikai Marmam*, etc. on medicine, in prose.

MUṆIVAR, AKŌRA. See *Muṇivar Akōra.*

MUṆIVAR, TIRU-CH-CHIṞṞAMBALA. See *Tiru-ch-Chiṟṟambala Muṇivar.*

MUṆIVAR, VAKĪSA. See *Vakīsa Muṇivar.*

MUṆṞUṞAI ARAIYAṆĀR (fl. 5th cent.). A Jaina poet from Muṇṟuṟai, who was the author of *Paḻamoḻi* (q.v.), one of the Padiṇeṇkīḻkkaṇakku (q.v.) works.

MŪPPAṆĀR, TURAISĀMI. See *Turaisāmi Mūppaṇār.*

MURDOCH, JOHN (1819-1904). Complier of *Classified Catalogue of Tamil Christian Literature at the Close of the Nineteenth Century* (Madras, 1901) and *Classified Catalogue of Tamil Printed Books with Introductory Notices* (Madras, 1865 ; it lists 1755 titles with the title and subject index ; reprinted with a number of appendices and supplement, (Madras, 1968 ; pp. 537). He also wrote *Upāttiyāyar Oḻukkam* (Hints on Education in India ; Palamcottah, 1862).

MURUGĒSA-K-KAVIRĀYAR (1792-1888). Poet from Pudukkoṭṭai. A court-poet of Rāmachandra Toṇḍaimāṇ, Rājā of Pudukkōṭṭai, he was the author of *Āṇandakkaḷippu*, *Pañcharattiṇa-mālai Sindu* and *Ulakanādasāmi Sarittira-akaval*.

MURUGĒSA MUDALIĀR, N. Author of *The Relevance of Śaiva Siddhānta Philosophy* (Annamalai University, 1968 ; lectures delivered at the Banares Hindu University and Allahabad University) and *Polity in Tirukkuṟaḷ*, pub. by University of Madras.

MURUGU SUNDARAM, T. (1930-). Poet, whose poetical works are ; *Paṇithuḷigaḷ*, *Santhaṇappēzhai*, *Kaḍai Thirappu*, etc. He is a successful poet in the art of poetry reading.

MURUKADĀSA SUVĀMIKAḶ. Same as *Taṇḍapāṇi Suvāmikaḷ* (q.v.).

MURUKAIYAṆ (1935-). Poet from Jaffna, Srīlaṅka, whose chief poetical collections are : *Oru Vāram* and *Darisaṇam* etc. ; *Kavidainayam* is his critical work ; he has attempted verse-drama also.

MURUKĒSA-CH-CHEṬṬIYĀR (fl. 20th cent.). Poet, who composed the *Rāmāyaṇa Sadakam*, (1905), the story of Rāma in 100 verses.

MURUKĒSAIYAR (1774-1830). Writer from Jaffna, Ceylon ; he was the author of *Kuruchchēttira Nāḍakam*, etc.

MURUKESA PAṆḌIDAR (1830-99). Writer from Jaffna, Ceylon. A grammarian, he wrote the *Padārtta-t-tībikai* (q.v.), *Nīdinūṟu*, an ethical work, *Kuḍandai Veṇbā*, etc.

MUTHIAH, NĀGA. See *Nāga Muthiah.*

MUTHIAṆ, S.M. Author of *Śaiva Siddhāntham in Relation to Science* (2nd ed., 1967 ?).

MUTHU. See *Gopālakṛishṇaṇ, S.S. 'Muthu'.*

MUTHU COOMARA SWAMY. Scholar, who tr. into English *Arichandra* (Hariśchandra), the martyr of Truth ; a Tamil drama (in 5 acts), chiefly from the dramatic version of the story ascribed to Raṅga Piḷḷai (London, 1863). The translator was the father of the distinguished Indologist, Ananda K. Coomaraswamy.

MUTHUKRISHṆAṆ, P.V. Modern poet, whose *Siṟuvar Ulakam* (The World of Children) deals with the life of children, native and foreign, in verse.

MUTHUKUMĀRA SWĀMY, V. Author of *Srī-la-Srī Āṟumuga Nāvalar, the Champion Reformer of the Hindus, 1822-79 ; a biographical study* (new rev. ed., Colombo, 1965).

MUTHUSĀMY, N. Modern short story writer, who in his stories, combines, his intimate knowledge of things around him with a descriptive pattern that includes all the observable details. He has also tried his hand with success in writing prose-drama. *Agrahārattil Kaḻudai* and *Nāṟkālikkararkaḷ* are examples.

MUTHUSIVAṆ, A. Critic, who applied the fundamentals of English criticism to Tamil literature. In his book, *Aśoka-vaṇam* (The

Asoka Bower, 1947), A.C. Bradley's conception of Shakespearean tragedy has been succinctly interpreted in Tamil with adequate illustrations from Tamil classics.

MUTTAMIḺ KAVIRĀYAR (fl. 19th cent.). Writer from Tirunelvēli ; he is author of *Susīndira-t-tala- purāṇam.*

MUTTĀṆANDAR. Writer from Aṟṟūr ; he is author of *Muttāṇandar Kuṟavañchi.*

MUTTAPPA-CH-CHEṬṬIYĀR (1760-1836). Poet from Kīḻasival paṭṭi ; he wrote in verse the *Tiru-muka-vilāsam, jayaṅkoṇḍār Sadakam*, etc.

MUTTIA-P-PULAVAR (fl. 19th cent.). Author of *Dēvasakāyam Piḷḷai-vāsakappā*, a drama on the life of a catholic martyr.

MUTTIRĀSAR (fl. 18th cent.). Writer from Uṟaiyūr ; he wrote the *Kailāyamālai*, describing in verse the colonisation of Jaffna, Ceylon.

MUT-TOḶḶĀYIRAM (6th cent.). A collection of 900 beautiful *veṇbās* (q.v.) on puṟam (q.v.) theme, it is in praise of the Chēra, Chōḻa and Pāṇḍya kings of the Tamil country. Out of 900 *veṇbās*, only 110 are now available. There are also a few verses in which are recorded the out-pourings of the hearts of some ladies who had fallen in love with the kings, overwhelmed by the powers of these kings as they were. T.K. Chidambaranātha Mudaliyār has written a very beautiful appreciative criticism on this, in his inimitable style.

MUTTU-K-KUMARA-KAVIRĀYAR (1780-1851). Writer from Jaffna, Ceylon ; he was a literary acrobat. He wrote the *Ñāṉa-k-Kummi, Aiyaṉār Ūñchal, Yēsumada-Parikāram* (cure for Christianity), all religious works.

MUTTU-K KUMARAR (fl. 18th cent.). Writer from Ceylon ; he was the author of *Kañchaṉ Kāviyam, Valai-vīsu-purāṇam, Dēvasakāya Nāḍakam, Sīmanda Nāḍakam*, etc.

MUTTU-K-KUTTI-P-PULAVAṆĀR (fl. 18th cent.) Author of the *Kaṇṇuḍai Ammai Paḷḷu* (1775).

MUTTULINKA TĒSIKAR (fl. 19th cent.). Writer from Palghat ; he wrote the *Kajēndira Mōṭcham Torā*, a drama.

MUTTURĀMA-K-KAVIRĀYAR (fl. 20th cent.). Poet and author of *Mahābhārata* in lyric-form, composed in collaboration with Kadirvēl Kavirāya Paṇḍidar (q.v.).

MUTTURĀMALINKA SĒTUPATI (d. 1783). Raja of Ramnāḍ and patron of poets. He was author of *Vaḷḷimaṇa-mālai, Sarasa-sallāba-mālai, Nīdipōdam, Murugar-anubūdi*, etc., all in verse.

MUTTURĀMA MUDALIĀR (fl 19th cent.). Poet from Madras ; he wrote the *Mahābhārata Kīrtaṇaikaḷ* (Mahābhārata in lyrics).

MUTTUSAMI AIYANGAR (fl. 19th cent.). Poet and author of *Chandrālōkam* (q.v.), *Kurukai-k-Kalambakam*, etc.

MUTTUSĀMI KAVIRĀYAR (fl. 20th cent.). Poet from Uḍumalai-p-pēṭṭai, who wrote the *Rāmāyaṇa-k-Kīrtaṇaikaḷ*, or the *Rāmāyaṇa* in songs.

MUTTUSĀMI-K-KAVIRĀYAR (fl. 19th cent.). Poet from Sankara Nayiṉār Kōvil. A good composer of songs, he was the author of *Aṇṇam-viḍu-tūtu* (q.v.), *Kummi* (q.v.), *Paḷḷu* (q.v.), *Kādal*, and *Kuṟavañchi* (q v.) on his patrons.

MUTTUSĀMI KŌṆĀR (1858-1944). Author of *Tiru-ch-cheṅkōṭṭu Māṇmiyam, Tiruppaṇimālai*, etc.

MUTTUSĀMI PĀRADIYĀR (fl. 19th cent.). Author of *Visuva-p-pirama Purāṇam*, dealing with Creation, Time, and the details of caste.

MUTTUSĀMI PIḶḶAI (fl. 19th cent.). Author of *Ñāṇārta-tībikai*, a lexical work.

MUTTUSĀMI PIḶḶAI, A. (d. 1840). A Christian writer from Puducheri, and member of the Madras Kalvi Sangam or Academy. He wrote the life of Father Beschi (q.v.) alias Virama Muṇivar (q.v.) in 1822 ; he also collected Tamil manuscripts for the Academy especially of Beschi's works.

MUTTU TAMBI PIḶḶAI (1858-1917). Writer from Jaffna, Ceylon, who has translated the lectures of Swami Vivēkāṇanda. He attempted a minor encyclopaedic work, the first of its kind in Tamil, the *Abidāṇa Kōsam* (1902). He has also written a summary of *Mahābhārata*, a history of Jaffna, and a history of Tamil literature.

MUTTU-T-TĀṆḌAVAR (1575-1675). Poet from Sikāḻi. A celebrated musical composer, who has composed hundreds of popular Śaivite songs, among which the *Chidambara Sabānādar Kīrtaṇam*, and *Tirunāḷai-p-pōvār Sarittira-k-kīrtaṇam* deserve special mention.

MUTTU-T-TĀṆḌAVARĀYA PIḶḶAI (1868-1942). Writer from Paranki Pēṭṭai, who was author of *Chōdiḍa Nūl*, *Vaittiya Nūl*, etc., on astrology and medicine respectively. He has edited the *Kāḻi Kalveṭṭukaḷ* (Stone inscriptions of Kāḻi).

MUTTU VĒṄKAḌA SUPPAIYAR (fl. 19th cent.). Writer from Vēmbattūr ; he was the author of *Pirabanda Tibikai* (q.v.) and *Aṇḍakōḷavilāsam*, which describes the nature of various worlds, mountains like Mēru and rivers like Ganges mentioned in the Purāṇas.

MUTTU VĪRA KAVIÑAR (fl. 19th cent.). Writer from Madras ; he was the author of *Vaḷḷiammai Nāḍakam*, a drama.

MUTTU VĪRIYA PĀṆḌIYAṆ (fl. 19th cent.). Writer from Uṟaiyur ; he was the author of *Muttu Vīriyam* (q.v.).

MUTTU VĪRIYAM (1899). Written by Muttu Vīra Upādyāyar (q.v.), it treats of the five traditional divisions of Tamil grammar in five chapters of 1286 Sūtras in *āsiriyam* (q v.) metre. Many of these Sūtras are merely quotations from older works.

MŪVĀDIYĀR (fl. 5th cent.). Author of *Aindiṇai Eḻubadu* (q.v.), a *Podiṇeṇkīḻkkaṇakku* work.

MŪVAR ULĀ. By Oṭṭakkūttaṇ (q.v.), it is a collection of three *Ulās* (q.v.) in honour of the Chōḻa Kings Vikrama Chōḻa, his son Kulōttunga Chōḻa, and his son Rāja Rāja Chōḻa. It is written in a sober, restrained and dignified style.

MYLVĀHAṆAM, A.V. Author of *The Development of Prose Literature in Tamil* (Chavakachery, Ceylon, 1945).

N

NACHCHIṆĀRKIṆIYAR (14th cent.). From Madura, a great commentator, whose commentaries are useful even today. They are on *Tolkāppiyam* (q.v.), *Pattu-p-pāṭṭu* (q.v.), 20 poems from *Kuṟuntokai* (q.v.), *Kalittokai* (q.v.) and *Chīvaka Chintāmaṇi* ; his comm. on the last three chapters of *Tolkāppiyam* and *Kuṟuntokai* are lost. Among the commentaries on the IIIrd Section of *Tolkāppiyam*, his is said to be the best. Incidentally, he gives the paraphrase of poems from about 80 works, some of them now lost. He elucidates word-values, but often gives far-fetched explanations, connecting distant words without relevance. He is also given to refuting the views of previous commentators ; his views in their turn have been later subjected to severe criticism by Sivañāṇa Muṇivar (q.v.) and Maṟai Malai Aḍikaḷ (q.v.). He is known as the Tamil Mallinātha Sūri.

NĀCHCHIYĀR TIRUMOḺI. By Āndāḷ (q.v), it is a Vaishṇavite devotional work. It is a collection of ten poems of ten stanzas each, of which Āndāḷ's Dream is by far the best. This is a dream of her marriage to Kṛishṇa, and is sung even today at Tamil Vaishṇavite weddings. The description of the Conch that Kṛishṇa puts to his lips, is very beautiful. The poem is full of feminine grace, though occasionally it touches sensuousness.

NĀDAR, TIRUMALAI. See *Tirumalai Nādar*

NAḌARĀSAR (fl. 17th cent.). Writer from Kīraṇūr ; he was the author of *Sādaka Alaṅkāram* an astrological work.

NĀḌŌDI. See *Veṅkaṭarāmaṇ, M.*

NĀGALAKSHMI, V. Author of *English-English and Tamil Dictionary* (Colombo, 1950).

NĀGA MUTHIAH. Modern poet, whose *Pāṭṭum Kathaiyum* is a collection of poems for children. He also translated *The Adventures of Pinocchio* into Tamil as *Marapāchchiyiṇ Kathai* (The story of a Puppet).

NĀGARĀJAṆ, G. Writer, whose novel *Nāḷai Matṟum Oru Nāḷēy* was reprinted in 1983.

NĀGAI DARUMAṆ. Modern writer, whose *Aṇbumaḻai* is an important novel for children.

NĀGAMMĀḶ. See *Shaṇmukha Sundaram, R.*

NĀGĒSA AIYAR (fl. 19th cent.). Writer from Jaffna, Ceylon ; he was the author of *Aruchchuṇaṇ Nāḍakam, Subattirai Nāḍakam*, etc., dramas on purāṇic stories.

NAIḌADAM. Written by Ādivīra Rāma Pāṇḍiyan (q.v.), it is based on the Sanskrit

Naishadha. It gives in *viruttam* metre the story of Naḷa, who gambled away his kingdom. It begins well, but the story gets flat towards the end. However, it is still readable ; the poet is particularly successful in his delineation of Damayanti's deathless love for Naḷa, a love that transcends misery, separation and seeming cruelty.

NĀIḌU, NARASIṀHALU. See *Narasiṁhalu Nāiḍu, Pagaḍāle*.

NAIDU, SAṄKARRĀJU. See *Saṅkarrāju Nāidu, S.*

NAINAR, S.M. Author of the article : "Arabic and Persian Words in Tamil Language" (*Proceedings and Transactions of the All-India Oriental Conference*, 1940).

NĀKA KUMĀRA KĀVIYAM. One of the five minor Tamil epics, now lost.

NAKA KUTTAṆĀR (fl. 9th cent.). Poet and author of *Kuṇḍalakēsi* (q.v.).

NĀKALIṄGA MUṆIVAR (1865-1950). Writer from Kāñchīpuram, who has written the *Tiru Eṟumpiyūr-purāṇam*, *Tiru-t-taṇikai Vaṇṇa Mañjari*, etc. He is famous for his rhythmic patterns.

NĀKAMAṆI PULAVAR (1891-1933). Writer from Jaffna, Ceylon ; he was the author of *Naiṇai Māṇmiyam*, etc.

NĀKA NĀDA PAṆḌIDAR (1829-84). Writer from Jaffna, Ceylon ; he has tr. into Tamil the *Mēghadūta*, *Chhāndōgya-upaṇishad* and *Bhagavadgītā* from Sanskrit.

NĀKAṆĀR, VIḶAMBI. See *Viḷambi Nākaṇār*.

ṆĀKARATTIṆA NĀYAKAR (fl. 20th cent.). Writer, who has tr. from Sanskrit as *Nyāya-p-Prakāsa*.

NAKKĪRA DĒVA NĀYAṆĀR (fl. 9th cent.); Poet ; his poems, nine in number, are purely religious, and are included in the Eleventh *Tirumuṟai* (q.v.) of the Śaivites ; *Tirumuru-kaṟṟu-p-paḍai* (q.v.) is the longest and most well known of them. The authorship of this poem, however, is subject to controversy, as it is also claimed to be written by Nakkīrar (q.v.) of the Sangam age.

NAKKIRAR (fl. 2nd cent). Saṅgam poet from Madurai, who was one of the greatest of the ancient poets. He was author of the greatest Sangam poem *Neḍu Nal Vāḍai* (q.v.) and quite a number of poems in the Sangam anthologies, both *Akam* and *Puṟam*. Myth associates his life with that of Kapilar (q.v.) and Paraṇar (q.v.). Of the four major poets of Saṅgam literature, Nakkīrar is decidedly the most conscious craftsman. He is reputed by some to be the author of *Tirumuruk-āṟṟu-p-paḍai*. He is also credited with having orally provided an excellent exposition of a work called *Iṟaiyaṇār Akapporuḷ* (q.v.), a standard treatise on the theme of love. In volume of output, he is third among the Sangam poets. His patron was the Pāṇḍya king, Talaiyālaṅgāṇattu-ch-cheru-veṇṟa Neḍuñcheḻiyaṇ.

NAKKĪRAR (fl. before 10th cent). Writer ; he wrote the comm. on *Iṟaiyaṇār Kaḷaviyal*. Perhaps it is this Nakkirar who has contributed a few prabandhas in praise of Śiva, to the Padiṇōram Tirumuṟai (q.v.). It might be he, again, who wrote the *Nakkīrar Nālaḍi Nāṇūṟu* and *Nakkīrar Aḍinūl*, two treatises on prosody, now lost.

NAKKĪRAR NĀLAḌI NĀṆŪṞU (before 10th cent.). By Nakkīrar (q.v.) ; it is a treatise on prosody ; it consists of 400 Sūtras in *veṇbā* metre.

NAKULAṆ (1922-). Writer and poet of Trivandrum whose original name is T.K. Doraiswamy. He has produced experimental novels, short stories, poems and criticism. His remarkable collection of poems is *Coat-stand Kavithaigal* (1981), while *Niḻalgaḷ, Rōgigaḷ, Nāygal Navīṇaṇ Diary Niṇaivuppāthai* and *Ivargaḷ* (They ; 1983) are his novels. His novels are characterized by the use of techniques like stream-of-consciousness and symbolism and are therefore difficult to understand. He is the editor and publisher of *Kurukshētram*, a collection of poems, short stories, critical essays, etc. of the 1950s.

NĀLAḌI NĀṞPADU. See *Avinaya Puṟanaḍai.*

NĀLAḌIYAR (7th or 8th cent.). Ethical work, included in the *Padiṇeṇ-kīḻ-kaṇakku* (q.v.). In 400 *veṇbās* (q.v.), it is supposed to be written by 400 Samaṇa Muṇikaḷ (q.v.) or Jaina Saints. It has been compiled by Padumaṇār (q.v.) and arranged on the model of the *Tiru-k-Kuṟaḷ* (q.v.) ; as an ethical work, it is ranked second only to that work. Divided into 40 chapters of 10 stanzas each, the whole is grouped under the three major divisions : *Aṟam*, *Poṟuḷ* and *Kāmam*. Exalting the virtues of asceticism, it is predominantly Jaina in tone. The utterances are pithy, with brilliant similes. Nālaḍi means four feet or lines ; the *veṇbās* are of four lines, hence the name. The poem has been rendered into English by Rev. Dr. G.U. Pope (q.v.).

NAḶA VEṆBĀ. Written by Pukaḻendi-p-Pulavar (q.v.), it is the Tamil story of Naḷa, taken from *Mahābhārata* in Sanskrit. In 378 *Veṇbās* (q.v.) in 3 cantos, it narrates how a king gambled away his kingdom, and was restored to his wife after a period of suffering. It is an excellent, sensitive and brief narrative, of which the most outstanding features are lucidtiy, an easy flowing diction, colourfulness in description, genuine feeling and just an interesting touch of sentimentalism.

NĀLĀYIRA-DIVYA PRABANDHAM (compiled from 7th to 9th cent.). A colossal collection of 4,000 Tamil hymns also known as *Aruḷi-ch-cheyal*. in praise of Vishṇu, by 12 Āḻvārs, or devotees—Periyāḻvār, Āṇḍāḷ, Tirumaliśai-Āḻvār, Kulasēkharāḻvār, Tirumangai Āḻvār, Nammāḻvār, etc. The compiler of the work was Nāthamuni (q.v.). It has several maṇipravāḷa commentaries.

The work, a veritable treasure house of Vaishṇava devotional poetry, is divided into four more or less equal parts. The first thousand stanzas include the work of Periāḻvār, Āṇḍāḷ, Kulasēkhara, Tirumaḻiśai, Toṇḍaraḍippoḍi, Tiruppāṇ, and Madhurakavi ; this part is called *Tirumoḻi*. The second part, called *Periya Tirumoḻi*, is the work exclusively of Tirumaṅgai ; the third part, called *Iyaṟpā*, includes the work of the first three Āḻvārs : Poykai Āḻvār, Bhūtattār, Pēyāḻvār, and the rest of the third is made up of the contributions of Tirumaḻiśai, Nammāḻvār and Tirumangai ; the last part *Tiruvāymoḻi* is exclusively the work of Nammāḻvār. These four thousand hymns have been frequently annotated and the verses are committed to memory and recited in temples by Tamil Vaishṇavas to this day.

NALLĀDAṆĀR (fl. 5th cent.). Author of *Tiri Kaḍukam* (q.v.), a Padiṇeṇkīḻkkaṇakku work (q.v.).

NALLANDUVAṆĀR (fl. 2nd cent.). Poet from Madurai ; a few of his poems are included in *Akanāṇūṟu* (q.v.).

NALLANDUVAṆĀR (fl. 5th cent.). Poet, who has contributed the *Neidal-kali* (q.v.) to *Kali-t-tokai* (q.v.), and had himself compiled the *Kalittokai* (q.v.). Four of his verses are found in the *Paripāḍal* (q.v.) also.

NALLAPERUMĀḶ, R.S. Modern writer, who has written a few novels, of which *Kallukkuḷ Īram* is the most popular.

NALLĀPPIḶḶAI (fl. 18th cent.). Poet from Muttālappēṭṭai in Toṇḍai-maṇḍalam. He wrote the *Nallāppiḷḷai Pāradam* (q.v.) and the *Dēva Sēṇai Purāṇam*.

NALLĀPPIḶḶAI PĀRADAM. Written by Nallāppiḷḷai (q.v.), it is a voluminous work in 14728 stanzas ; it is an amplification of the *Villi Pāradam* (q.v.).

NALLASWĀMY PIḶḶAI, J.M. Scholar, who tr. with introduction, notes, glossary, etc. *Śivajñāṇa Siddhiyār of Aruḷnandi Śivāchāryar* (Madras, 1948), wrote *Śivajñāṇa Siddhiyār Supakkam of Aruḷanandi Śivāchāryar* (Dharamapuram, 1948), *Śivajñāṇa Bōdham of Meykaṇḍa Dēvar* (tr. with notes and introduction ; Dharmapuram, 1945, Madras, 1958) and *Studies in Śaiva Siddhānta* (Madras, 1911).

NALLAVĪRAPPA PIḶḶAI (fl. 19th cent.). Poet from Kuḷattoor in Rāmnāḍ ; he has written a *Paḷḷu* (q.v.) and a *Kuṟavañchi* (q.v.) on Muruga.

NALLŪR NATTATTAṆĀR (fl. 2nd cent.). Saṅgam poet from Nallūr in North Arcot ; he was the author of *Siṟupāṇāṟṟuppaḍai* (q.v.).

NAL-URUTTIRAṆ (fl. 5th cent.). A Chōḷa king, who was the author of *Mullai-kali* (q.v.), included in *Kali-t-tokai* (q.v.).

NAMACHCHIVĀYA MUDALIĀR, C.R. (1876-1936). He was an editor and has written several useful graded readers for children and was also the author of two plays (*Prithivirājan*, 1911 ; *Kīchakaṇ*, 1930) and many essays. He printed about six Tamil classics. He was the pioneer in introducing new story poems for school boys.

NAMACHCHIVĀYAR, ŚAṄKARA. See *Śaṅkara Namachchivāyar*.

NĀMADĪBA NIKAṆḌU. Written by Sivasuppiramaṇiya Kavirāyar (q.v.), it is a lexical work, consisting of 16 sections of 808 veṇbās, and dealing with the meaning of about 12000 words.

NĀMAKKAL RĀMALIṄGAM PIḶḶAI (Irāmaliṅgam Piḷḷai, N. ; 1888-1972). Poet-laureate of Madras for some time. His best poetical works are *Tamiḷaṇ Idayam* (1939), and *Avaḷum Avaṇum* (1941). A follower of Subramania Bhāratī, his themes are mainly nationalistic. He composed numerous popular lyrics. He has written about 25 books. His romantic novel *Malaikkaḷḷaṇ* (1946) has been filmed, while *Māmaṇ Makaḷ* (1946) is an ambitious drama. He also wrote a comm. on *Tirukkuṟaḷ* (1944), and a criticism on Kambaṇ. His autobiography, *Eṇ Kadai* (q.v.) is, however, his one real claim to remembrance. He composed numerous popular lyrics as well.

NAMBI, NAMBI-ĀṆḌĀR. See *Nambi-Āṇḍār Nambi*.

NAMBI, PERUMBAṞṞA-P-PULIYŪR. See *Perumbaṟṟa-p-puliyūr Nambi*.

NAMBI, PŪNDURUTTI NAMBI KĀḌAVA. See *Pūndurutti Nambi Kāḍava Nambi.*

NAMBI, PURUSHŌTTAMA. See *Purushōttama Nambi.*

NAMBI, TIRU-K-KŌṬṬI. See *Tiru-k-Koṭṭi Nambi.*

NAMBI AKAPPORUḶ. Written by Nāṟkavirāsa Nambi or Nambi Nayiṇār (q.v.), it is a grammar on Akapporuḷ (q.v.), based on *Tolkāppiyam.* It contains 252 Sūtras in five chapters, in *Sutra* metre ; it has a comm. by the same author. All the later *kōvai* (q.v.) prabandhas seem to have followed his grammar closely.

NAMBI-ĀṆḌĀR NAMBI (fl. 10th cent.). Poet from Tirunāraiyūr, who is said to have collected the *Tevāram* (q.v.) hymns and arranged them into 11 *Tirumuṟais* at the request of the Chōḻa King Raja Raja I. His own poems, 10 in number, have been included in the Eleventh *Trumuṟai* (q.v.). He gives valuable information about the Śaivite devotees, especially Sambandar (q.v.). *Periyapurāṇam*, is just an elaboration of his poem, *Tiruttoṇḍar Tiru Andādi.*

NAMBI NAYIṆĀR (Nāṟkavirāsa Nambi ; fl. 12th cent.). Poet from Puḷiṅguḍi in Pāṇḍināḍ ; he was the author of *Akapporuḷ Viḷakkam* (q.v.).

NAMMĀḺVĀR (fl. 9th cent.). Āḻvār-poet from Tirukkurukūr, considered by the Vaishṇavaites to be the greatest of the Āḻvārs (q.v.). He is also known as Māṟaṇ, Sadagoban, etc. Nammāḻvār's contribution to the *Nālāyira-t-tivviya-Prabandham* consists of the whole of the fourth part, called *Tiruvāymoḻi* (q.v.), and *Tiruviruttam, Tiruvāsiriyam* and *Periyatiruvandādi*, which are included in the third part. His four works supposed to contain the essence of the Sāma-, Yajur-, Rig-, and Atharva Vedas respectively.

NAMPIḶḶAI (fl. 14th cent.). Writer from Nambūr ; he was one of the Maṇipravāḷa commentators of the hymns of the Āḻvārs (q.v.).

NANDAKUMĀR, PRĒMĀ. See *Prēmā Nandakumār.*

NANDA SARIDAI (10 cent. ?). Another reading for *Nārada Saridai.* If this reading is accepted, then the story of the epic probably was a Buddhist story on the life of Buddha's cousin-brother Nanda, who took to the life of a recluse by the preaching of the Buddha.

NANDAṆ SARITTIRA-K-KĪRTAṆAI. By Kōbāla Krishṇa Pāradi (q.v.), it is a collection of songs on the life of Nandaṇ, an outcaste, who won the grace of the deity Śiva by his love. The story is based on the life of Nandaṇ in *Periya-purāṇam* (q.v.). In its simplicity, sweetness and grace, and wonderful combination of verse, tune and feeling, this collection is unrivalled among Tamil songs.

NANDI-K-KALAMBAKAM (9th cent.). The first of the Kalambakams (q.v.). It is on the Pallava king Nandivarman III (825-50) of which 116 stanzas are available. All the verses show a sensitive style, and are adaptable to music ; they remind one of the vignettes in Sangam literature. It is said that the king gave up his life after listening to this exquisite poem in his praise.

NANDI-K-KŌVAI (9th cent.). A collection of

Tamil poems on the Pallava king Nandi Varman III, now lost. See *Kōvai.*

NAṄGIYĀR (fl. 13th cent.). Author of commentaries in the maṇipravāḷa style, on some of the hymns of the Āḻvārs (q.v.).

NĀÑJIL NĀḌAṆ. Novelist, whose chief work is *Thalaikīzh Vikithaṅgaḷ* (1977). He has also written short stories.

NĀṆMAṆI-K-KAḌIKAI (Four Gems). By Viḷambi Nakanār (q.v.), one of the didactic works in the *Padiṇeṇ-kī ḻ-k-Kaṇakku* (q.v.), in 104 veṇbās (q.v.), each *veṇbā* consisting of four gem-like maxims.

NĀNMUKAṆ TIRUVANADĀDI. Poem by Tirumaḻisai Āḻvār, an *andādi* poem (where the ending of one verse begins the next verse) consisting of 100 *veṇbās.* It falls into the group of poems of the first three Āḻvāras (Pēy, Pūdam, Poykai) in general. It differs in one respect, *viz.*, it contains the new element of ante-Śaivite bigotry.

NAṆMULLAIYĀR, AḶḶŪR. See *Aḷḷūr Naṇmullaiyār.*

NAṆṆEṚI. Poem by Śivaprakāśar Suvāmikaḷ or Sivappirkāsar (q.v.) ; the title means "The good way". It is a code of moral rules. The poem consisting of 40 *veṇbās* (q.v.), is an acknowledged classic.

NAṆṆŪL. Grammatical work by Pavaṇandi Muṇivar (q.v.), which now has two sections : one on phonology, and the other on Etymology. Perhaps it is the best grammatical work in Tamil. Some people claim that originally the work had three more sections : on prosody, poetics, and the subject matter of poetry. As it is, the work consists of 406 Sūtras in sutra metre and is characterised by terseness and clarity. In the main, it follows *Tolkāppiyam* (q.v.), Ilampūraṇar's (q.v.) comm. to it, and *Avinayam* (q.v.). *Naṇṇūl* has itself, several commentators, among whom Mayilai Nādar (q.v.), Śivañāṇa Muṇivar (q.v.) and Irāmāṇusa Kavirāyar (q.v.) must be mentioned. *Naṇṇul* shows strong Sanskrit influence, especially in the chapter dealing with the segments of words.

NAPPASALAIYĀR, MĀRŌKKATTU. See *Mārōkkattu Nappasalaiyār.*

NAPPŪDANĀR (fl. 2nd cent.). Poet from Kāvirip-pūm-paṭṭiṇam ; he was the author of *Mullai-p-pāṭṭu* (q.v.). He was a gold merchant by trade.

NĀRADA-PURĀṆAM. A Jaina purāṇa written before the 15th cent., now lost ; its author is unknown. A few stanzas are preserved in *Puṛattiraṭṭu* (q.v.) ; probably it deals with the story of Nārada in *Sripurāṇam* (q.v.).

NĀRADA SARIDAI (Nanda Saridai ; 10th cent. ?). It is probably a Jaina epic on the life of king Nārada of Sripurāṇam (q.v.), who renounced his crown, realising the instability of human life. Only a few stanzas from the work, in viruttam and Kalitturai metre are preserved in *Puṛattiraṭṭu* (q.v.).

NĀRADĀṆ (fl before 12th cent.). Author of *Pañchabharatīyam*, a treatise on music, in *viruttam* (q.v.) metre, now lost.

NĀRAṆA DURAIKKAṆṆAṆ (1906-). Writer of Madras ; he has been writing social novels for half a century, so as to inspire a revolt and a reform, exposing the pretentions of politicians and the tragic conditions of women. *Taraṅgiṇi* (1964) is his latest political novel. His drama, *Tiruvarutprakāsa Vaḷḷalār* (1968) is on the famous Tamil saint, Rāmaliṅga Swāmi. He was editor of 'Prachaṇḍa Vikaṭam' and wrote short stories, concerned with social evils.

NĀRAṆŌ JAYARĀMAṆ. Modern poet ; he writes free verse poetry.

NARASIṀHALU NĀIḌU, PAGAḌĀLA (?- 1902). From Salem ; he was the author of *Āriya Saṅgīta Sāstira Charitram*, *Dakshiṇa India Charitram* (History of South India ; first Tamil history book in prose), etc. He ed. a magazine called "Kalānidhi" from Coimbatore. He also pub. a travelogue : *Ārya Divya Dēśa Yāttirai Charitram* (Pilgrimage of the Ārya Deśam ; 1890).

NARASIṀHAṆ, V.M. (1912-). From Madras ; he is the author of *Temple Architecture*, both in English and Tamil.

NARASIMMA PĀRADI (fl. 19th cent.). Author of *Aṇbilānduṛai Māṇmiyam*.

NARAYAṆ, R.K. Author of *Rāmāyaṇa* (New York).

NĀRĀYAṆA AIYAR (1857-1914). Writer from Māṇā Madurai ; editor of *Pūrāṇa Chandirōdayam*. He has tr. Patañjali's *Yōga Sūtra* into Tamil. He also authored *Yōga Aphorisms of Avvaiyār, translated into English* (Madura, 1909), with the Tamil text of *Avvaiyār Kuṛaḷ* or *Ñāṇa-k-kuṛaḷ*.

NĀRĀYAṆA MUDALIAR. Writer, who in collaboration with Ambalattāḍi Mudaliār, wrote the *Tiruppaṇaisai Purāṇam*.

NĀRĀYAṆA PĀRADI (fl. 18th cent.). Poet from Veṇṇai in Tondaināḍ ; he wrote *Maṇavāḷa Nārāyaṇa Sadakam*, a poem in 100 stanzas, in praise of his patron Maṇavāla Nārāyaṇaṇ.

NĀRĀYAṆA RĀO, C. Author of *An Introduction to Dravidian Philolagy* (Anantapur, 1929).

NĀRĀYAṆASĀMI AIYAR (fl. 19th cent.). From Kumbakōṇam ; he has tr. Shakespeare's *Midsummer Night's Dream.*

NĀRĀYAṆASĀMI AIYAR (1862-1914). From Piṇṇathūr ; he is known for his comm. on *Naṛṛiṇai* (q.v.). He also wrote the *Rāmāyaṇa Akaval*, the *Prahasaṇa Nāḍakam*, *Iḍumbavaṇa-purāṇam*, *Śivapurāṇam*, *Vīrakaviyam*, *Nariviruttam*, etc.

NĀRĀYAṆASĀMI MUDALIĀR (fl. 20th cent.). Writer from Coimbatore ; he was the author of *Paḍikkāsu Pulavar Sarittiram*, *Oṭṭakkūttar*, *Iraṭṭaiyar*, all being biographies.

NĀRĀYAṆASĀMI PIḶḶAI (fl. 19th cent.). Writer from Bangalore ; he was author of *Maṅgaḷavalli Vilāsam*, *Sattiyam Niṛuttiya Kadai*, etc., all operas. He also wrote the *Rāmāyaṇa Veṇbā*.

NĀRĀYAṆA SĀSTRIĀR, T.S. (1869-1918). Scholar, who was proficient in Sanskrit as well. Apart from his writings in Sanskrit, his best known play in Tamil is *Bōja Charitram*.

NĀRĀYAṆA TĒSIKAR (1851-1911). Writer from Irāya Vēlūr in North Arcot ; he wrote the *Anupavāṇanda Tībikai*.

NĀRĀYAṆAṆ, VEMBAIYAR KON. See *Vembaiyar Koṇ Nārāyaṇaṇ*.

NĀṚKAVIRĀJA NAMBI. See *Nambi Nayiṇār*.

NARṞIṆAI. One of the eight anthologies included in the *Eṭṭu-t-tokai* (q.v.) collection, belonging to the Sangam period. It consists of 400 short poems of 9 to 12 lines each, in *akaval* or *āsiriyam* (q.v.) metre on *akam* (q.v.) theme, by 175 poets, with an invocation by Pāradam Pāḍiya Perundēvaṇār. The collection was made by the Pāṇḍya king Paṇṇāḍu Tanda Māṟaṇ Vaḻudi (q.v.). Piṇṇattūr Nārāyaṇaswāmi Aiyar (q.v.) has written a good commentary on the work.

NARUNDOKAI. See *Ati Vikrama Pāṇḍya.*

NAṬARĀJAṆ, B. Author of *Tirumantiram I of Tirumūlar* (Madras, 1979).

NAṬARĀJAṆ, K.C. (1919-). Poet from Jaffna, Srilaṅka, whose *Silamboli* is a poetical collection. He has also edited and published some ancient Tamil poems.

NAṬĒŚA ŚĀSTRI, SANGĒNDI MAHĀLINGA (1859-1916). Author from Seṅgaṇḍy ; he tr. Aesop's *Fables* into Tamil. He authored *Folklore in Southern India* (3 Pts., Bombay, (1884-88), *Indian Folk-Tales* (A Collection of South Indian Folktales ; 1908) and *Le Porteur de Sachet* (Paris, 1892). Later he wrote a satire *Māmi Koluvirukkai* (The Mother-in-Law's Court). It is as a novelist that he retains his fame. His chief novels are : *Dīṇadayāḷu* (1900), *Dikkaṟṟa Iru Kuḻandaigaḷ*, *Kōmnḷam Kumariyāṇadu* and *Madikeṭṭa Manaivi*. He also pub. a detective novel, *Danāvaṇ* (1894) in the style of Arthur Conan Doyle. He tr. Vālmīki's *Rāmāyaṇa* and *Mutra Ratchasam* itno Tamil prose as well.

NAṬĒSAṆ, N. 'RAJI'. Modern writer, who is famous for making use of the folk-lore technique to bring forth a new form of stories, meant for children.

NATĒSAṆ, T.L., SHAṄKAR RĀM (1896-). Writer from Salem ; he has pub. *Pārvadi*, *Maṇṇāsai*, *Kariyadarisi* and *Vīrasiṟpi* (all novels). He appealed to the new awakening and interest in rural India.

NĀTHAMUṆI (fl. 10th cent.). Scholar, who was also called Raṅganātha Muṇi. He collected the scattered literature of the Āḻvārs, thereby preserving to posterity the devotional literature in Tamil pertaining to Vaishṇavism. This literature itself had been created earlier during the four preceding centuries and is now called *Nālāyira Divya Prabandham* (q.v.). Nāthamuṇi was the first among the great preceptors in the Viśiṣhṭādvaita tradition. He also authored *Yōga Rahasya* and *Nāṭya Tatva*, of which the former is not extant although there are numerous references to it in later philosophical literature.

NĀṬṬĀR, VEṄGAḌASĀMI. See *Veṅgaḍasāmi Nāṭṭār.*

NATTATTAṆĀR, NALLŪR. See *Nallūr Nattattaṇār.*

NAU, HEINRICH. German Indologist, who authored *Prolegomena za Pattanattu Pillaiyars Padal* (Zwickau, 1919). It is a survey of Tamil literature.

NAVABHĀRATI. Modern poet, who is noted for his progressive poems.

NĀVALAR, ARABATTA. See *Arabatta Nāvalar.*

NĀVALAR, IRĀMĀṆUSA. See *Irāmāṇusa Nāvalar.*

NĀVALAR, IRĀSAPPA. See *Irāsappa Nāvalar.*

NĀVALAR, KULAM KĀDURU. See *Kulam Kāduru Nāvalar.*

NĀVALAR, MĀMBAḶ-K-KAVICHCHINKA. See *Māmbaḷa-k-Kavichchinka Nāvalar.*

NĀVALAR, SABĀPADI. See *Sabāpadi Nāvalar.*

NĀVALAR, SAIVA ELLAPPA. See *Saiva Ellappa Nāvalar.*

NĀVALAR, SOKKAPPA. See *Sokkappa Nāvalar.*

NAVAMOṆEY DAVID NĀḌĀR. Scholar, who tr. with notes *Śivajñāṇa Bōdham* (Trichinopoly, 1927).

NAVANĪDA KRISHṆA PĀRADIYĀR (1889-1954). Writer from Māviṭṭapuram in Ceylon. His most ambitious verse-composition is the *Ulakiyal Viḷakkam*. He has also written prose works like *Paṟambu-malai Pāri* and a fairly good commentary on *Tiruvāsakam* (q.v.).

NAVANĪDA PĀṬṬIYAL. Written by Navanīdaṇ (q.v.), it is a grammar on *Pāṭṭiyal* (q.v.), following the Akattiyar school ; perhaps it is the best among later *Pāṭṭiyals*. Divided into 3 chapters of 102 Sūtras in Karikai metre, in addition to the appendix, it has an old commentary.

NAVANĪDAṆ (fl. 13th or 14th cent.). Author of *Navaṇīda Pāṭṭiyal* (q.v.).

NAVARATṆAM, C.S. Author of *A Short History of Hinduism in Ceylon and Three Essays on the Tamils* (Jaffna, 1964).

NAVARATNAM, RATṆA. Author of *A New Approach to Tiruvāchakam* (Annamalai University, 1951).

NĀYAKAR, NĀKARATTIṆA. See *Nākarattiṇa Nāyakar.*

NĀYAKKAR, APPAṆṆA. See *Appaṇṇa Nāyakkar.*

NĀYAKKAR, SŌMASUNDARA. See *Sōmasundara Nāyakkar.*

NĀYAKKAR, VEṄGAḌĀSALA. See *Veṅgaḍāsala Nāyakkar.*

NĀYANĀR, AḶAKIYA MAṆAVĀḶAPPERUMĀḶ. See *Aḷakiya Maṇavaḷapperumāḷ Nāyanār.*

NAYAṆĀR, CHĒRAMĀṆ PERUMĀḶ. See *Chēramāṇ Perumāḷ Nāyaṇār.*

NAYĀṆĀR, KABILADĒVA. See *Kabiladēva Nāyaṇār.*

NĀYĀṆĀR, KALLĀḌADĒVA. See *Kallāḍadēva Nāyaṇār.*

NĀYANĀR, KĀRI. See *Nāyanār, Kāri.*

NĀYAṆĀR, NAKKĪRA DĒVA. See *Nakkīra Dēva Nāyaṇār.*

NĀYAṆĀR, PARAṆADĒVA. See *Paraṇadēva Nāyaṇār.*

NĀYAṆĀR, SĀMUṆḌI-DĒVA. See *Sāmuṇḍi-dēva Nāyanār.*

NĀYAṆĀR, TIRUMŪRTI. See *Tirumūrti Nāyaṇār.*

NĀYAṆĀR, TIRUNĀVUKKARAŚU. See *Appar.*

NĀYAṆĀR, UYYA VANDADĒVA. See *Uyya Vandadēva Nāyanār.*

NĀYIḌU VARADARĀJULU. See *Varadarājulu Nāyiḍu.*

NAYIṆĀR, ELLAPPA. See *Ellappa Nayiṇār.*

NAYIṆĀR, NAMBI. See *Nambi Nayiṇār.*

NĀYAṆMĀRS. Stalwarts of the Śiva cult, who composed devotional poems endowed with aesthetic beauty to achieve this purpose. They flourished between the sixth and ninth centuries. Among the Nāyanmārs, Tirumūḷar, Kāraikkāl Ammaiyār, Sambandar, Tirunāvukkarasu, Sundarar, and Māṇikyavāchakar are the most significant ones.

NAYAṆAPPA MUDALIĀR (1779-1845). Writer from Puduchēri. A Tamil teacher in the Academy of Madras, he ed. and pub. manuscripts like *Ṇalaḍiyār* (q.v.), *Tivākara Nikaṇḍu* (q.v.).

NEḌUMĀṚAN. Modern novelist, whose *Pāṇḍimā Dēvi* is a historical novel.

NEḌU NAL VĀḌAI. Composed by Nakkīrar (q.v.), it is one of the *Pattuppāṭṭu* (q.v.) pieces and the finest masterpiece in Sangam poetry, in 180 lines in *āsiriyam* metre. The title means Lengthy-and-Good-Monsoon. It is lengthy because it separates the Pāṇḍya king Neḍuñcheḻiyaṉ from his Queen ; it is good because it makes him attend to his duties in camp, among his soldiers. Thus both *Akam* and *Puṟam* are combined, in this study of contrasts between Love and Duty. In minor details also, this study of contrasts is continued, between the woods and the palace, the rain outside and the luxury in the palace apartments, the pearls dangling from the king's umbrella and the slush he is wading in. Against the background of the monsoon, the heroine is shown prostrate with anxiety for her husband, and the hero is going round the camp at night, visiting the wounded soliders with a comforting smile on his face. The queen in her cot notices the paintings on the canopy which remind her of love and move her to tears. The elderly women try their best it console her and pray to the war goddess for the speedy and victorious return of the king from the battlefield. The beauty of the poem is a triflle frigid but wonderfully realistic. For sheer picturesqueness, it is unmatched even in Sangam literature. Pandiyan Neduñocheḻiyaṉ is shown every inch a hero, worth the love and the care of a devoted queen.

NEIDAL KALI. Poem by Nallanduvaṉār (q.v.) of the 5th cent. in 31 Kali (q.v.) verses on the *Neidal* (q.v.) theme. It is included in *Kalittokai* (q.v.).

NELLAINĀDAR (fl 18th cent). Writer from Pāṇḍināḍ, he was the author of *Śivarāttiripurāṇam.*

NELLAIYAPPA PIḶḶAI (1832-1905). Writer from Tirunelvēli ; he was the author of *Tirunelvēli Tala-purāṇam*, in verse, and *Kālnaḍai Maruttuva Nūl* on veterinary medicine, in prose.

NĒMI NĀDAM (Neminātham). Grammar by Nēmi Nādar (q.v.). Like *Naṉṉūl* (q.v.), it is a grammar dealing with speech-sounds and words in 96 sūtras, all in *Veṇbā* metre. The work is based on *Tolkāppiyam*, and is known as *Siṉṉūl* (q.v.) because of its brevity. It has a comm., written in the 14th century.

NEMI NĀDAR. See *Kuṇa Vīra Paṇḍidar.*

NICHOLAS, INNOCENT. Author of *A Vocabulary of English and Tamil Words* (Madras, 1820) and *A Vocabulary of English* *and Tamil Words* (Madras, 1840) ; it ran into several editions, the last edition in 1892.

NICHOLSON, J. Author of *Vocabulary of English, Sinhalese and Tamil Languages* (Colombo, 1891).

NĪDINEṞI VIḶAKKAM. Written by Kumara Kurupara Suvāmikaḷ (q.v.), it is a popular ethical work based on *Tiru-k-Kuṟaḷ* (q.v.), in 192 Veṇbās (q.v.).

NIGAṆḌU. Derived from the Sanskrit word Nighaṇṭu, it is the Tamil name for it. Though *Divākara Nigaṇḍu* (q.v.) is the first extant Tamil Nigaṇḍu, its beginnings are found in "Uri-ch-cholliyal", a chapter in *Tol-kāppiyam* (q.v.). In the Tamil *Nigaṇḍu*, meanings of words are given through the medium of verse and words are not arranged in the alphabetical order.

NIKAṆḌU SŪḌĀMAṆI. See *Sūḍāmaṇi Nikaṇḍu.*

NĪLAKAṆṬA SĀSTRI, KALLIḌAIKURICHI AIYAH (b. 1892). Author of *Cultural Contacts Between Aryans and Dravidians* (1967), *Dravidian Literatures* (Madras, 1949), "Takuapa and its Tamil Inscription" (*Journal of the Malayan Branch of the Royal Asiatic Society*, Singapore, XXII, 1949), *The Culture and History of the Tamils* (Calcutta, 1964), "*The Chōḷas*", "The Pāndyaṇ Kingdom" etc.

NĪḶAKĒŚI (Written before 10th cent.). One of the five minor epics, it is a Jaina work in 10 chapters, of 894 *viruttams* (q.v.). The heroine Nīḷakēsi is shown as successfully refuting the claims of Buddhism as shown in *Kuṇḍalakēśi* (q.v.). The epic has a comm. by Samaya Tivākara Vāmaṇa Muṇivar (q.v.). In the work, Nīlakēsi personifies a ghost out to disturb the penance of Muṇichandra, a Jaina ascetic, but fails miserably. Later she embraces the Jaina order and works for spreading the message of Jainism.

NĪLAMAṆI. Modern poet, who has made notable contributions to Tamil poetry.

NĪLĀMBIKAI AMMAIYĀR (1903-45). Daughter of Maṟaimalai Aḍikaḷ (q.v.) ; she has written prose works like *Paḷandamiḻ Mādar* and *Taṇittamiḻ Kaṭṭuraikaḷ.*

NĪLĀMPIKAI AMMAIYĀR, TIRUVARAṄKA (1903-). Author of *Six Hundred Parallel Proverbs in Tamil and English* (Madras, 1968).

NĪLA PADMAṆĀBHAṆ (1938-). Novelist, who is an engineer by profession. His successful novel *Talaimuṟaigaḷ* (Generations ; tr. into English) describes the life of the Cheṭṭiārs of Iraṇiyal in Kaṇyākumāri district, as lived for three generations, through the stream of consciousness of the Youth Tiravi, who stands for the present and the future. He is a prolific writer, having written eight novels (*Paḷḷikoṇḍapuram, Miṇ Ulakam, Uṟavukaḷ, Vaṭṭattuku Veḷiyē*, etc.) and six collections of short stories (like *Chaṇḍaiyum Samādānamum, Mōkam Muppadu Nāḷ*, etc.). He also writes free verse and critical essays. He translates from Malayalam into Tamil and vice-versa. In 1985, he pub. *Tharkala Malayala Ilakkiyam*, a choice selection of contemporary Malayalam writings in Tamil translation. His novel, pub. in 1985 is *Bodaiyil Karainthavargal* (Those Lost in Intoxication).

NĪṆḌA PAYAṆAM. See *Gaṇēsa Liṅgam.*

NIRAMBA AḶAKIYA DĒSIKAR (fl. 16th cent.). Writer from Vēḍāraṇiyam ; he was the author of *Sēdupurāṇam, Tirupparaṅkiri Purāṇam*, etc.

NOBELLE, WILFRIED. Foreign Indologist, who authored *Dravidian Studies—A Review* (1965). The contents of this work include : the antiquity of Dravidians, a survey of the main currents of Tamil literature, Kannada, Telugu and Malayalam.

NOBILI, ROBERT DE (1577-1656). A Jesuit missionary from Itlay, who arrived in Goa in 1605 and proceeded to Madurai in 1606. He lived like a Tamil Brahmin in order to work successfully as a missionary among the people. Taking the name Tatva Bōdha Svāmigaḷ, he wrote a number of pamphlets as literature aimed to achieve conversions to the Christian religion. He wrote many prose works on Christian themes, like *Kaḍavuḷ Nirṇayam, Tattuva-k-Kaṇṇāḍi, Yēsu Nādar Sarittiram, Ñāṇōpadēsam, Dūshaṇādhikāram*, etc. His are the earliest prose works worth the name in Tamil. He also compiled a Tamil-Portuguese dictionary. De Nobili was among the first European contributors to Tamil literature.

NOELLE, WILFRIED. Author of *Helmuth von Glasenapp, Interpreter of Indian Thought* (with a preface by Zakir Husain ; Max Mueller Bhavan, New Delhi).

NOṆḌI NĀḌAKAM (*Noṇḍi Nāṭakam*). A popular opera on the story of a vagabond, who had spent all his wealth on a public woman, was thrown out by her, took to stealing and had his limbs cut off for thieving. He appears on the stage as a lay man and narrates his ugly tales as he dances on one leg. His tale ends with the statement that by the grace of local deity (in whose honour, the poem is composed), his limbs have reappeared and he can live happily thereafter. The special kind of metre used is *noṇḍi-ch-chindu*. Incidentally, the drama is a social satire, ridiculing the weaknesses of the rich and the poor, e.g., *Tiru-k-kachchūr Noṇḍi Nāḍakam* (see under *Madurakavirāyar*).

NUHMĀṆ, M.A. Poet from Sri Laṅka, whose contribution to modern Tamil poetry is significant. He has brought out a collection of his poems entitled *Mazhai Nāṭkaḷ Varum* (The Rainy Days Will Come ; 1983). He has also pub. a linguistic study of the poet Bhārati, entitled *Bhāratiyin Mozhiyiyal Chintanaikaḷ-Oru Mozhiyiyal Nōkku* (1984). He has since pub. *Thiranayyu Katturairal* (Critical Essays ; 1985).

NŪṞU PŪKKAḶ. Anthology (1984) of the best New Poems of the post-Bhārati period.

ÑĀṆAKKŌVALI. Collection of poems written by the Tamil Sittar (q.v.) poets ; the poems are mainly written in popular metre and the spoken language, and are characterised by sin-consciousness, anti-caste feelings, iconoclasm, and a quaint mixture of yoga and rationalism. While some of these poems are symbolic and highly mystical, others have a remarkable child-like simplicity. All of them show original thinking ; they also declaim against the abuses of temple-rule.

ÑĀṆAKKŪTTAṆ (1938-). Poet, whose original name is S. Raṅganāthaṇ. He started writing on radical themes and latterly wrote on alienation. His chief collections of poems are : *Aṉṟu Vēṟu Kiḷamai, Sūryaṉiṉ Maṟupakkam* (The Other Side of the Sun), and *Kaḍalkaraiyil Sila Maraṅgal* (Some Trees on the Beach ; 1983), while his *Aṉṟu Vēṟu Kiḷamai* is a collection of his best poems. He is editor of two literary magazines : 'Ḻā', devoted to Tamil poetry, and 'Gavaṇam', devoted to Tamil poetry and criticism.

ÑAṆĀKKŪTTAR (fl. 16th cent.). Writer from Veṇbākkam in Toṇḍaināḍ ; he was the author of *Tiruvaiyāṟṟu-purāṇam.*

ÑĀṆAKKŪTTAR (fl. 17th cent.). Writer from Slvaṇpākkam ; he was the author of *Viruttāsala-purāṇam.*

ÑĀṆAMŪRTHY, T.E. (1911-). Writer from Madras ; his *Chindāmaṇi-ch-Chelvam* and *Aḍisiṟkiṇiyāḷ* are collections of essays. He has also pub. *A Critical Study of jīvaka Chintāmaṇi* (Coimbatore, 1966).

ÑĀṆAPPIRAKĀSAR (fl. 16th cent.). Poet from Kāṇchīpuram, who was known as Kachchi Ñāñappirakāsar. He was head of a Saivite mutt and wrote *Muñcharippā* and *Kachchi-k-Kalambakam* on Krishṇadēvarāya, king of Vijayanagar.

ÑĀṆAPPIRAKĀSAR (fl. 16th cent.). Writer from Voṟṟiyūr ; he was the author of *Tiruvoṟṟiyūr-purāṇam*, and a comm. on a section of *Sivañāṇa Sittiyār* (q.v.).

ÑĀṆAPRAGĀSA MUDALIYĀR, PUDUVAI. Author of *An English and Tamil Vocabulary* (Madras, 1839).

ÑĀṆAPRAKĀSAR, S. Author of *An Etymological and Comparative Lexicon of the Tamil Language...With Indexes of words quoted from Indo-European Languages* (Vol. I, Chunnakam, Ceylon, 1938-46) ; *Dravidian Element in Sinhalese* (1937) and *The Law of Initial Consonants in Tamil* (1930).

ÑĀṆĀRTTA TĪBIKAI (19th cent.). Written by Muthusāmi Pillai, the grandfather of Aṇavaradam Piḷḷai (q.v.). it is a lexical work consisting of 1100 *viruttams* (q.v.). It contains about 5430 homonyms including a large number of Sanskrit words, compared with other lexical works.

ÑĀNA SAMBANDA TĒSIKAR (fl. 16th cent.). Writer from Srīvilliputtūr ; he was the author of *Paramāṇanda Viḷakkam, Mutti Nichchayyam*, etc. on religious philosophy.

ÑĀṆA SAMBANDAR. See *Sambandar.*

ÑĀṆASAMBANDHAM, A. S. (1916-). Writer from Trichi ; he has pub. *Ilakkiyak-kali, Kambaṇ Kalai : Arasiyar Mūvar* (1954), *Ahamum Puṟanum* (all criticism), etc. In addition to his studies of Rāvaṇa and other characters in *Kamba Rāmāyaṇam*, he has given a new approach to *Periyapurāṇam.* In his *Rāvaṇanin Māṭchiyum Vitchiyum* (The Glory and Fall of Rāvaṇa, 1948), he interprets the tragic end of Rāvaṇa in the light of Aristotle.

ÑĀṆA VĀRODAYA PAṆḌĀRAM (fl. 16th cent.). Writer from Vayalūr ; he was the author of *Ubadēsa Kāṇḍam*, being the seventh canto of *Kandapurāṇam* (q.v.).

ÑĀṆAVEṬṬI. A work (18th cent.) by an unknown author, which deals with Yōga, folk-medicine, alchemy, etc. A work, belonging to the Siddha tradition, it characteristically denounces earlier epic writers like Kambaṇ and pours ridicules on orthodox works.

ÑĀÑCHILNĀḌAṆ (fl. 20th cent). Writer from Ñāñchilnāḍ ; his first novel *Talaikīḻ Vikidaṅkaḷ* (1977) has earned a name for him. It depicts the struggle between a newlymarried young man of a poor family and his rich father-in-law, against the background of the Ñañchilnāḍ Veḷḷāḷā commuuity.

ÑĀṆI. Modern critic, who has analyzed modern Tamil poetry in terms of Marxist thought. His chief work is *Marxism and Indian Thought* (1977).

ÑANOU-DIAGOU. Author of *Perouvayin Moulliar. Āsāra Kōvai. Traduit du Tamoul* (Karaikal, 1950).

O

ŌDALĀNDAIYĀR (fl. 2nd cent.). Saṅgam poet, whose major contribution is the *Pālai* (q.v.), a portion of the *Aiṅkuṟunūṟu* (q.v.).

OKKŪR MĀSĀTTIYĀR (fl. 2nd cent.). From Okkūr, she is a Sangam poetess, reputed for singing on feminine heroism ; 8 poems of hers are available.

OḶI, TAMIḶ. See *Tamil̤ Oḷi.*

OORAN AḌIKAḶ. Author of *Rāmaliṅga Aḍihaḷ Varalāru* (1971), a documented biography of Rāmaliṅga Swāmi (1823-74).

OPPILĀMAṆI PULAVAR (fl. 18th cent.). Author of the *Kumbakōṇa Purāṇam* ; he tr. the Sanskrit *Śiva-rahasya* into Tamil.

OPPILĀMAṆI PULAVAR (fl. 19th cent.). Poet, who has versified the story of Kumaṇaṉ, a patron belonging to the Sangam period.

ŌRAMBŌKIYĀR (fl. 2nd cent.). Sangam poet, who has contributed the *Marudam* (q.v.) portion of the *Aiṅguṟunūṟu* (q.v.) collection, and ten poems to the other Sangam anthologies.

ORU-SOL PALA-PORUḶ VIḶAKKAM. A small Tamil dictionary by Aṇṇasāmi Piḷḷai, dealing with homonyms in 186 pages.

OṬṬAKKŪTTAṆ (fl. 12th cent.). Poet from Malari. Court-poet of the Chōḷas for three generations, he was called Kavi-ch-Chakkaravarti or Emperor of Poets. A great Sanskrit scholar, he relentlessly condemned the lapses of others. His works, now available, are *Mūvar Ulā* (q.v.), *Kulōttuṅga Chōḷḷaṇ Piḷḷai-t-tamil̤* (q.v.), and *Takkayāka-p-paraṇi* (q.v.). His *Nālāyira-k-Kōvai*, on his patron Kāṅgēyaṇ of Puduvai, and his other *Paraṇis* (q.v.) are now lost. He has left on record altogether 15 works. He is supposed to be the author of *Uttarakāṇḍam*, the last canto of *Irāmāyaṇam.* See *Kambaṇ* and *Pukal̤ǝndi.*

OUCHTERELONY, JOHN. Author of *A Pocket Dictionary of English and Tamil* (Madras, 1851).

ŌVIYANŪL (11th cent.). Treatise on painting in *āsiriyam* (q.v.) metre, now extinct.

P

P.V.R. See *Rāmakṛishṇaṇ, P.V.*

PĀCKIAMUTHU, D. Modern scholar ; he has brought out 4 collections of seminar papers on modern Tamil literature, especially novels, pub. in 1974, 1976, 1978 and 1979.

PĀCKIAMUTHU, SARŌJIṆI. See *Sarōjiṇi Pāckiamuthu.*

PAḌAI VEṬṬU Or *PAḌAI-P-PŌR.* War-ballad, a literary form contributed by Muslim poets to Tamil.

PADĀRTTA KUṆA CHINDĀMAṆI. Written by Tēraiyar (q.v.), it is a medical treatise in verse, dealing with the medical properties of substances, herbs, etc.

PADĀRTTA TĪBIKAI. Written by Murukēsa Paṇḍidar (q.v.), it is a verse adaptation of the Sanskrit *Tarka-saṅgraha.*

PAḌIKKĀSU PULAVAR (1686-1723). Poet from Teṇ Kaḷattūr in Toṇḍaināḍ ; he has a name for rhythmic patterns. A genuine poet, he has left several stray verses and his elegiac stanzas on Sīdakkādi, the Muslim patron, are very touching. He wrote the *Toṇḍai-maṇḍala Śadakam* (on his visit to Kānchīpuram area), the Pāmbalaṅgārar *Varukka-k-Kōvai, Puḷḷirukku Vēḷūr Kalambakam* and *Taṇḍalayār Śadakam.*

PADIṆEṆ-KIL̤-K-KAṆAKKU. An anthology of eighteen poems, said to belong to the Sangam, which includes the world famous classic *Tiru-k-Kur̤al* (q.v.). It consists of the following poems : *Nālaḍiyār* (q.v.), *Nāṇmaṇi-k-Kaḍikai, Iṇṇā Nār̤padu, Iṇiyavai Nār̤padu, Kār Nār̤padu, Kaḷaval̤i Nār̤padu, Aindiṇai Aimbadu, Aindiṇai El̤ubadu, Tiṇaimol̤i Aimbadu, Tiṇai-mālai Nūr̤r̤aimbadu, Muppāl (Tiru-k-kur̤aḷ), Tiri-Kaḍukam, Āsāra-k-Kōvai, Pal̤amol̤i, Sir̤u-pañcha-mūlam, Mudu-mol̤i-k-Kañchi, Ēlādi* and *Kainnilai* (q.v.). Some people would have *Iṇṇilai* (q.v.) instead of *Kainnilai.*

PADIṆEṆSITTAR. 18 Tamil Sittar poets : Kudambai, Akappēy, Pāmbāṭṭi, etc., who were mystics and religious revolutionaries. Their poems are compiled under *Padiṇeṇ Sittar Ñāṇa-k-kōvai* (q.v.).

PADIṆEṆ SITTAR ÑĀṆA-K-KŌVAI. See *Ñāṇa-k-kovai.*

PĀḌIṆIYĀR, KĀKKAI. See *Kākkai Pāḍiṇiyār.*

PĀḌIṆIYĀR, SIR̤U KĀKKAI. See *Sir̤u Kākkai Pāḍiniyār.*

PADIṆŌRĀM TIRUMUR̤AI. The eleventh book of the *Paṇṇiru-tirumur̤ai* (q.v.) comprising a number of miscellaneous poems, composed by Kāraikkāl Ammaiyār (q.v.), Cheramāṇ Perumāḷ (q.v.), Nakkīradēva Nāyaṇār (q.v.), Nambiāṇḍār Nambi (q.v.), etc. The major portion of the book is by Nambiāṇḍār Nambi.

PADIṞṞU-P-PATTU. One of the anthologies included in *Eṭṭu-t-tokai* (q.v.). As the name suggests, it consists of ten sections of ten poems each, in praise of ten Chēra kings ; the first and last tens are now missing. Each verse is labelled with a telling phrase occurring in it. This work is a store-house of historical facts about the Chēra kings and customs and manners of the people of the Chera (Kerala) country. The extant eight sections are attributed to eight different poets. The poets were amply rewarded by their patron-kings. The poems are in *āsiriyam* (q.v.) metre. There is an old as well as a new commentary on the work.

PĀḌIYĀR, TIRU MUṆAI. See *Tiru-muṇai-p-pāḍiyār*.

PADMANĀBHAṆ, NĪLA. See *Nīla Padmanābhaṇ*.

PADMAṆĀBHAṆ, R.A. (1917-). Modern writer ; he has pub. Vijayaṇ (play), *Chithra Pāradi* (biography of Bharati with photos), *Tappi-p-piḻaittavar* (life sketches from English), etc.

PADMANĀBHAṆ, RĀJĒSWARI. See *Rājēswari Padmanābhaṇ, Aṇuttama*.

PADMĀVATHI CHARITTIRAM (1898). Written by Mādavaiāh (q.v.), it is the first novel in Tamil of literary consequence, portraying a realistic study of middle-class and lower-middle-class Brahmin society bringing to light the evils found in that society. It is the story of a young Brahmin girl wedded to a poor student, who has his circle of friends, by reason of which the young couple have to go through some stormy vicissitudes. The characters, men as well as women, are very life-like.

PADUMAṆĀR (fl. 8th cent.). Compiler of the *Nālaḍiyār* (q.v.) ; he has also written a commentary on it.

PAKAḺI-K-KŪTTAR (18th cent.). Poet from Saṇyāsi Kirāmam in Rāmnāḍ. He has summarised in verse the *Jīvaka Chindāmaṇi* (q.v.). His *Tiru-ch-chendūr Murukaṇ Piḷḷai-t-tamiḻ* (in praise of the god Murukaṇ) is much praised.

PAKTAVATSALAM PIḶḶAI (1878-1930). Author of the *Rāmāyaṇa* in prose ; he also wrote two novels, the *Muttumālai* and the *Māṇamōkaṇa Māṇikkam*.

PĀLA PĀRADI. Author of *Rāmāyaṇa-t-tiru-p-pukaḻ*, the *Rāmāyaṇa* rendered in songs in rhythmic patterns.

PĀLAI-K-KALI. Collection of poems by Pālai Pāḍiya Peruṅgaḍuṅgō (q.v.), which is one of the five divisions of *Kalittokai* (q.v.). It consists of 35 poems in *kali* (q.v.) metre.

PĀLAI KAUDAMAṆĀR (fl. 2nd cent.). Sangam poet, whose ten poems in praise of the Chēra king Palyāṇai Selkeḻu Kuṭṭuvaṇ, are included in the *Padiṟṟu-p-pattu* (q.v.).

PĀLAI PĀḌIYA PERUṄGAḌUṄGŌ (fl. 2nd cent.). Sangam poet, about 33 of whose poems are in the Sangam anthologies. His forte was the Pālai (q.v.) aspect of the Akam (q.v.) theme.

PĀLAI PĀḌIYA PERUṄGAḌUṄGŌ (fl. 5th cent). Author of *Pālai--k-kali* (q.v.).

PAḶAMOḶI (Old Sayings). A didactic work by Muṇṟrai Arayaṇār (q.v.), included in the *Padiṇeṇ-kīḻ-k-Kaṇakku* (q.v.) ; it consists of 401 *veṇbās* (q.v.) including invocation. Each *veṇbā* ends in a pithy saying which illustrates the point. Some of the proverbs convey lofty ideas and ideals, while some embody old stories then prevalent in the Tamil land.

PALAṆISĀMI, K.P. See *Śakti-k-kaṇal.*

PAḶAṆIYAPPAṆ SĒRVAIKKĀRAR (fl. 17th cent.). He was the author of *Tiru Usāttāṇa Purāṇam.*

PĀLASUPPIRAMAṆIYA KAVIRĀYAR (fl. 17th cent.). Poet from Paḻani ; he wrote the *Paḻaṇi-t-talapurāṇam*, *Kandar Nāḍakam*, etc.

PAL-KĀPPIYAṆĀR (fl. 5th cent. ?). Author of *Pal-kāppiyam*, a work on prosody ; now lost, except for a few sūtras.

PAL-KĀYAṆĀR (fl. before 10th cent.). Author of *Palkāyam*, a grammatical work on prosody, now lost, except for a sūtras.

PALLAVA-DARAIYAṆ, IRĀSA PAUTTIRA. See *Irāsa Pauttira Pallavadaraiyaṇ.*

PAḶḶI-KOṆḌĀṆ PIḶḶAI (fl. 19th cent.). Poet from Madras ; he was the author of about 20 *Prabandhas*, collected and published in one volume.

PAḶḶU. Literary form of recent times, depicting the life of the Paḷḷars, a depressed community, of agricultural labourers. It is semi-dramatic and musical in composition, e.g., *Mukkūḍal Paḷḷu* (q.v.).

PAL-PORUḶ SŪḶĀMAṆI NIKAṆḌU (1700). Written by Īsura Pāradi from Srīvilliputtūr, it is a lexical work in 3 sections (Kāṇḍas) on the model of the Sanskrit *Amara-kōśa*, in viruttum (q.v.) metre, with words arranged in alphabetical order.

PĀLUM PĀVAIYUM. See *Vindaṇ.*

PĀMBAṆ SUVĀMIKAḶ. Also known as Kumāra-Guru-dāsa Suvāmikaḷ (q.v.).

PĀMBĀṬṬI-CH-CHITTAR (fl. 14th cent. ?). A Siddha poet from Pāṇḍināḍ ; he was the anthor of *Pāmbāṭṭi-ch-chittar Pāḍal*, included in the *Ñāṇa-k-Kōvai.* He also wrote the *Sittar Ārūḍam.*

PAṆAMBĀRAṆĀR (fl. 5th cent. ?). Contemporary of Tol-kāppiyar (q.v.) and author of the prefatory verse to *Tol-kāppiyam* (q.v.). He also wrote a grammar, *Paṇambāram* ; now lost, except for a few sūtras.

PAÑCHA-LAṬCHAṆA-T-TIRUMUKA-VILĀSAM. Composed by Villiyappa Piḷḷai (q.v.), it is a poetical work, which describes a famine in Pāṇḍināḍ in a farcical vein.

PĀÑCHĀLA NĀDAR. Author of *Nālu-mandiri-kadai.*

PĀÑCHĀLI SAPATAM. Poem by Subramania Bhārati (q.v.), which is a retelling of Vyāsa's story of Pāñchāli or Draupadi's vow in more than 300 verses of modern poetry. Written in popular metre and diction, it is superbly lyrical, exquisitely dramatic and portrays the spirit of modern India's struggle for freedom from the British yoke.

PAÑCHAMARABU. Written by Aṟivṇār (q.v.), it is grammar on music, now lost ; Aḍiyārkunallār (q.v.) quotes from this work.

PAÑCHĀPAKĒSA AYYAR, A.S. Author of *Kōvalaṉ and Kaṉṉaki : the Story of Śilappadikāram* (Madras, 1940 ; rev. ed. 1947) and *The Story of Maṇimēkalai* (Vellore, 1943 ; 2nd rev. ed. 1947).

PAÑCHUM PASIYUM. See *Chidambara Raghunāthaṉ.*

PAṆḌĀRA SĀSTRAS (17th cent.). Consists of 14 works on Śaiva Siddhāntā. ; these were composed by heads of Śaivite mutts, such as Ambalavāṇa Tēsikar (q.v.).

PAṆḌĀRAM, ÑĀṆA VĀRODAYA. See *Ñāṇa Vārodaya Paṇḍāram.*

PAṆḌĀRATĀR, T.V.S. Scholar and historian, who has authored the *Chōḻḻar Varalāṟu* (History of Cholas ; 2 vols.), the *Pāṇḍiar Varalāṟu* (History of the Pandyas), *Ilakkiya Araychehiyum Kalveṭṭukaḷum* (Study of Literature and Inscriptions), *A History of Tamil Literature* (A.D. 250-600 ; in Tamil ; 1955) and *A History of Tamil Literature* (13th, 14th and 15th centuries ; in Tamil ; 1955).

PAṆḌĀRATTĀR, SADĀŚIVA. See *Sadāśiva Pāṇḍārattār.*

PĀṆḌIAṈ, VARADUṄGA RĀMA. See *Varaduṅga Rāma Pāṇḍiaṉ.*

PAṆḌIDA-MAṆI. See *Kadirēsa Cheṭṭiyār.*

PAṆḌIDAR, ĀBIRAHĀM. See *Ābirahām Paṇḍidar.*

PAṆḌIDAR, CHANDIRASĒKARA. See *Chandirasēkara Paṇḍidar.*

PAṆḌIDAR, KADIRVĒL KAVIRĀSA. See *Kadirvēl Kavirāsa Paṇḍidar.*

PAṆḌIDAR, KAVIRĀSA. See *Kavirāsa Paṇḍidar.*

PAṆḌIDAR, KUṆA VĪRA. See *Kuṇa Vīra Paṇḍidar.*

PAṆḌIDAR, MURUKESA. See *Murukesa Paṇḍidar.*

PAṆḌIDAR, NĀKA NĀDA. See *Nāka Nāda Paṇḍidar.*

PAṆḌIDAR, ŚAṄKARA. See *Śaṅkara Paṇḍidar.*

PAṆḌIDAR, SUBRAMAṆYA. See *Subramaṇya Paṇḍidar.*

PAṆḌIDAR, VARADA. See *Varada Paṇḍidar.*

PAṆḌIDAR, VĒLĀYUDA. See *Vēlāyuda Paṇḍidar.*

PĀṆḌIDAR, VĪMA NĀDA. See *Vīma Nāda Pāṇḍidar.*

PĀṆḌI-K-KŌVAI (8th cent.). 350 stanzas of this work have been recovered from *Iṟaiyaṉār Kaḷaviyal Urai* (q.v.) and other commentaries. It is the earliest Kōvai (q.v.) known, and is written in *Kārikai* (q.v.) metre. The work is of historical rather than literary importance, crammed with eulogic references to the Pāṇḍyas of the 7th and 8th centuries.

PAṆḌITAI ASALĀMBIKAI AMMAIYĀR (b. 1875). Author of Purāṇas on Mahatma Gandhi, Bal Gangadhar Tilak and Saint Rāmaliṅga.

PĀṆḌI-T-TURAI-T-TĒVAR (1867-1911). A great patron of Tamil poets and the founder of the modern or 4th Tamil Saṅgam at

Madura. He compiled and published the *Pāṇṇūl Tiraṭṭu* (q.v.). He was also the author of a *Kāvaḍi-ch-chindu* (q.v.) on the deity Subramaṇya.

PĀṆḌIYAṆ, ADIVĪRARĀMA. See *Adivīrarāma Pāṇḍiyaṇ.*

PĀṆḌIYAṆ, MUTTU VĪRIYA. See *Muttu Vīriya Pāṇḍiyaṇ.*

PĀṆḌIYAṆ PAṆṆĀḌU TANDA MĀṞAṆ VAḶUDI (fl. 2nd cent.). A Pāṇḍya king, who caused the compilation of *Naṟṟinai* (q.v.) ; he also contributed a few stanzas to Sangam literature.

PĀṆḌĪYAṆ UKKIRA-P-PERUVAḶUDI (fl. 2nd cent.). Author of a few poems in the Saṅgam anthologies ; he caused the compilation of Akanāṇūṟu (q.v.).

PĀṆḌIYAṆĀR, SIVALAMĀṞA. See *Sivalamāṟa Pāṇḍiyaṇār.*

PĀṆI, DĀSU KĒSAVA RĀU. Author of *A Vade-Mecum of all Anglo-Tamil Readers* (Madras, 1895).

PAÑJU. Modern poet, whose poems have been published in 1976-77 by Agaram Publishers.

PAṆṆIRU PAḌALAM (5th cent. ?). Supposed to be a grammatical work on *Puṟam* (q.v.) in 12 chapters, each chapter by a disciple of Akattiyar ; Tolkāppiar (q.v.) is said to be one of his disciples. The prefatory verse of *Puṟapporuḷ-veṇbā-mālai* (q.v.) says that it was based on the *Paṇṇirupaḍalam.* It is now extinct. Only a few sūtras are available now.

PAṆṆIRU PĀṬṬIYAL (written before the 12th cent.). A grammar on Pāṭṭiyal (q.v.), which is dealt with in 3 chapters of 358 sūtras. It was composed by various authors.

PAṆṆIRU TIRUMUṞAI. Collections of Tamil Saivite hymns in 12 books, compiled by Nambiāṇḍār Nambi (q.v.), with the exception of the twelfth book or the *Periyapurāṇam.* The first three books are the *Tēvaram* (q.v.) hymns of Sambandar (q.v.), the next three, the *Tēvāram* hymns of Appar (q.v.), the seventh book is the Tēvāram hymns of Sundarar (q.v.). The eighth book comprises the *Tiruvāsakam* (q.v.) and the *Tirukkōvaiyār* (q.v.). The ninth book is *Tiru Isaippā* (q.v.), while the tenth book is *Tiru-mandiram* (q.v.). The eleventh is called *Padiṇōrām Tirumuṟai* (q.v.) or the Eleventh *Tirumuṟai.* The twelfth book is *Periya-purāṇam* (q.v.). These twelve books along with the fourteen Siddānta Śāstras (q.v.) make up the sacred literature of the Tamil Śaivites.

PAṆṆŪL TIRAṬṬU. An anthology of poems from old Tamil works, preserved in the Tanjore Sarasvati Mahal Manuscripts Library. Another work of the same name was an anthology of poems compiled by Pāṇḍi-t-turai-t-tēvar.

PAṆṆŪṞPĀ. An anthology of poems, preserved in the Madras Government Manuscript Library.

PĀṆU KAVI (20th cent.). Author of *Tirumāl Pēṟu Purāṇam,* and the Irāmāyaṇa Kaṅgai-p-pāṭṭu. He has rendered the *Bhagavadgītā* into prose.

PĀPAṆĀSA MUDALIYĀR (fl. 20th cent.). Author of *Kumbēsar Kuṟavañchi Nāḍakam,* a *Kuṟavañchi* (q.v.), an opera on the deity Kumbēsar.

PĀPANĀSAM SIVAṆ (b. 1890). Musician-cum-composer, who authored *Kīrttaṇa Mālai* (Garland of Songs ; 4 Pts.) and *Saṁskṛita Bhāshā Śabda-Samudraḥ* (8 vols.).

PĀPPĀVIṆAM. A prosodial work, by Māṟaṇ or Kurukai-p-perumāḷ Kavirāyar (q.v.), which deals with the grammar of 10 kinds of metre in Tamil, with illustrations ; it has a comm. by Kāri-rattiṇa Kavirāyar (q.v.).

PĀRADA ŚAKTI MAHĀKĀVIYAM (The Might of Bhārata). Epic (1948) by Śuddhānanda Bhāratī (q.v.), which is about Superman. It is 15,000 stanzas long, a stupendous work that 'hovers between allegory and epic'. The poem describes the battle between the Divine and the Demoniacal forces in modern world and sings of the victory of the Divine. The poet 'paints a great picture on the canvas of modern history, showing India's supreme achievements in the past and its tireless travails today and prediciting the country's future'.

PARADAM. Treatise on dancing, lost even before the time of Aḍiyārkunallār (q.v.).

PĀRADI, IRĀMA. See *Irāma Pāradi*.

PĀRADI, KAVI KUÑCHARA. See *Kavi Kuññchara Pāradi*.

PĀRADI, KŌBĀLA KṚISHṆA. See *Kōbāla Kṛishṇa Pāradi*.

PĀRADI, KṚISHṆA. See *Krishṇa Pāradi*.

PĀRADI, NARASIMMA. See *Narasimma Pāradi*.

PĀRADI, NĀRĀYAṆA. See *Nārāyaṇa Pāradi*.

PĀRADI, PĀLA. See *Pāla Pāradi*.

PĀRADI, SĪṆIVĀSA. See *Sīṇivāsa Pāradi*.

PĀRADI, UTTAṆḌA VĒLĀYUDA. See *Uttaṇḍa Vēlāyuda Pāradi*.

PĀRADI TĪBAM (17th cent.). By Tiruvēṅgaḍa Pāradi of Teṇ-Kaḍambai. It is a lexical work in Kaṭṭaḷai-Kalitturai metre like Kayādaram (q.v.). It treats of more than 13000 words in 12 sections in 737 stanzas.

PĀRADIYĀR, MTTUSĀMI. See *Muttusāmi Pāradiyār*.

PĀRADIYĀR, NAVANĪDA KṚISHṆA. See *Navanīda Kṛishṇa Pāradiyār*.

PARA-KĀLA SĪYAR. Author of *Tiruvāymoḻi Padiṇeṇṇāyirappāḍi Urai*, a *maṇipravāḷa* (q.v.) commentary on *Tiruvāymoḻi* (q.v.).

PARAMA ŚIVĀṆANDAM, A.M. (1914-). Writer, who has pub. 15 books : *Kavidaiyum, Vāḻkkaiyum* (criticism), *Tamiḻ Kalai* (essays), *Tamiḻan Kaṇḍa Malēya* (travel), *Vāḻvu-pādai* (fiction), *Tamiḻ Urainaḍai* (history of prose literature), *Tamilaka Varalāṟu* (history of Tamilnāḍ), *Gleanings of Tamil Culture* (1959), etc.

PARAṆADĒVA NĀYAṆĀR (fl. 19th cent. ?). Poet, whose devotional poem, *Śiva-perumāṇ Tiruvandādi* is included in the Eleventh Śaivite *Tiru-muṟai* (q.v.).

PARAṆAR (fl. 2nd cent.). Poet, whose work occupies a considerable portion of the Sangam anthologies and on that account could be given the fourth place among the Sangam poets. A conscientious craftsman, he deals specially with *Marudam* (q.v.) and his poems are marked by elaborate and profuse allusions. Thus he is also a storehouse of information about contemporary history.

PARAÑCHŌDI MUṆIVAR (fl. *c.* 1700). Poet from Vēdāraṇyam ; he was the author of *Tiruvilayāḍal-purāṇam* (q.v.), which, it is said, was inspired by the goddess of Madurai. He also tr. the Sanskrit *Vedāraṇya Mahātmya* into Tamil. His other works are : *Tiruviḷaiēḍal Pōṟṟikkalivenbā* and *Madurai-p-Padiṟṟup-pattandādi.*

PARAÑCHODIYĀR (fl. 16th cent.). Poet from Chidambaram ; he was the author of *Chidambara-p-pāṭṭiyal* (q.v.).

PARAṆI. A literary form which came into vogue in the mediaeval period ; it is a war-poem in *tāḻisai* metre, supposed to be sung on a hero who conquered 700 or 1000 elephants in the battle-field. *Kaliṅgattu-p-paraṇi* (q.v.) is the best example.

PARAÑJŌTI, VIOLET. Author of *Śaiva Siddhānta in the Meykaṇḍa Sāstra* (London, 1938).

PARASAMAYA KŌḶARIYĀR (fl. 12th cent.). Poet, who was patronised by the Chōḷa king Kulōttuṅga I. His works, *Pūmpuliyūr Nāḍakam, Kaṇṇivaṇa Purāṇam* and *Ashṭādaśa Purāṇam* are lost.

PARASURĀMA KAVIRĀYAR (fl. 19th cent.). Author of *Siṟuttoṇḍar Purāṇam,* in verse, being the life of a Śaivite Bhakta.

PARIDIYĀR (13th cent.). One of the old famous commentators of the *Tiru-k-kuṟaḷ* (q.v.) ; portions of his comm. have been published.

PARIMĒLAḶAKAR (fl. 13th cent.). Commentator from Kāñchīpuram ; his commentary, viz., *Parimēlaḷakar Urai* (q.v.) is the best of the *Tiru-k-kuṟaḷ* (q.v.) comms. and he is easily the best of the Tamil commentators. He is said to have written a comm. on the *Pari-pāḍal* (q.v.) also. An old comm. on *Tirumurukāṟṟu-p-paḍal* (q.v.) also goes under his name.

PARIMĒLAḶAKAR URAI. The best commentary on the *Tiru-k-kuṟaḷ* (q.v.), written by Parimēlaḷakar (q.v.). It is tolerably fair and unprejudiced, in a clear and forcible style, as terse as that of the *Tiru-k-kuṟaḷ* itself. It is argumentative, given to examining and often refuting, earlier commentators. Free use is made of illustrative quotations from the classics. The prose is inclined to be poetic, and is occasionally ornamented with alliteration and assonance.

PĀRIṆĀMAṆ. Modern poet, whose poetical collection : *Āgasṭṟum Akṭobarum* is noted for its progressive outlook.

PARIPĀḌAL. One of the anthologies included in the *Eṭṭu-t-tokai* (q.v.) collection ; as the name suggests, it consists of poems in *Pari-pāḍal* metre. The anthology at present has only 24 poems by thirteen poets and fragments of a few more, though originally it is said to have consisted of 70 poems. The subject of the poems mainly is love and the colophon under each poem gives the author's name along with the musician who set it to music and the melody to which it was set. One of the poets who contributed to the anthology was Nallanduvaṇār. The work possesses a commentary attributed to Parimēlaḷakar (q.v.).

PARI-P-PERUMĀḶ (fl. 13th cent.). One of the famous commentators on the *Tirukkuṟaḷ* (q.v.) ; he is also said to be the author of

Kāma-nūl, a book on erotics, and a grammar, both lost.

PARISUTTA VĒDAKAMAM. Translation of the *Bible* from the Hebrew and the Greek originals.

PARMĀRTTA GURU KADAI (*Avivēka-pūraṇa Guru Kadai* or the Story of a True Guru ; 1740). Children's classic by Italian missionary Father Beschi (q.v.), which was printed in 1882 by one Muttusvāmi Piḷḷai of Poṇḍichērry. The work describes the adventures of Parmārtha Guru and his five half-witted disciples. The number of ludicrous adventures they have left for the amusement of the readers is countless. For instance, before crossing a stream they would like to test whether it was awake or asleep and would thrust a burning torch into the water to find the stream alive and screaming ! Eager to provide their Guru with a pony for his daily rounds, one of the disciples bought a pumpkin fruit on the assurance of a joker that it was the egg of a horse. While he was carrying the 'egg' home, it fell down accidentally and broke into pieces. Just then a colt was seen galloping out of a bush and the simpleton felt disappointed that the 'egg' had hatched before he could reach the *āshram* ! These and other funny adventures are beautifully narrated by Beschi. There seems to be a tinge of hidden satire in it.

The burlesque was tr. into English by Benjamin Babington of Madras Civil Service under the title *Adventures of Guru Noodle* (1822).

PĀRTHASĀRATHI, INDIRĀ. See *Indirā Pārthasārathi.*

PĀRTHASĀRATHI, NAA. (1932-). Editor of "Tībam", a monthly, he has pub. about 15 novels, 8 short story collections and 6 essay collections : *Maṇipallavam*, *Kuriñchi Malar*, *Poṇvilaṅgu*, *Poymukankal* (False Faces), etc. (novels), *Vēṇil Malarkaḷ*, *Kaṇṇaṇ Kadaikaḷ*, etc. (short stories), *Kavidai-k-kalai*, *Solliṇ Selvam*. etc. (essays). He belongs to the Kalki school ; his novel *Samudāya Vīthi* has won the Sahitya Akademi award. His historical novels are purely imaginary, like *Kapāṭapuram*, etc. In 1985 has been pub. *Tholaipesiyin Thotramum Valarchiyum* (The Origin and Development of Telephone).

Parthasārathi is a crusader for the restoration of the social and cultural values in everyday life.

PATHIṆORU ĪZHATHU KAVIJÑARKAḶ. Anthology (1984) of modern poems by Sri-Lankan Tamil poets. It contains representative selections from the poems of Mahākavi, Murugaiyaṇ, Mu. Poṇṇambalam, M.N. Nuhmāṇ, A. Yēsurāsa and other important poets.

PĀRTIBAṆ KAṆAVU (King Pārtibaṇ's Dream). Novel by Kalki (q.v.), which appeared as a serial story in the 'Kalki' mazagine in 1941. Written on a historical subject, the novel was the first of its kind in Tamil. It depicted the heroic sruggle of the Chola king to throw off the political yoke of the Pallavas. The oblique but obvious reference was to the Indian fight for freedom from British rule.

PAṬṬAR, VAITTIYALIṄGA. See *Vaittiyaliṅga Paṭṭar.*

PAṬṬIṆAPPĀLAI. Poem by Urittiraṅkaṇṇaṇār (q.v.) included in the *Pattu-p-pāṭṭu.* One of the most beautiful of the longer Sangam poems, it describes the beauty of Kāvirippūmpaṭṭiṇam, the maritime city of the Chōḷa king Karikālaṇ in *āsiriyam* (q.v.)

metre mixed with vañchi (q.v.), in about 300 lines. The poet describes the city's parks, palaces, alms-houses, religious centres, beach, customs-house, etc. The poem, on the pretext of dealing with the theme of separation of lovers, celebrates the Chōḷa king and concludes with the praise of his valour and heroism. It is characterised by vivid vignettes, and a lilting catching music. It is said to have brought its author a reward of 16,000 gold pieces, from Karikālaṉ.

PAṬṬIṆATTAḌIKAḶ (fl. 10th cent.). Poet from Kāvīri-p-pūmbaṭṭiṇam. Five poems of his are included in the Eleventh Śaivite *Tirumuḷai* (q.v.), which are characterised by a philosophical bend.

PAṬṬIṆATTAḌIKAḶ PURĀṆAM. Metrical biography of saint Paṭṭiṇattaḍikal, written in the 19th century.

PAṬṬIṆATTĀR. See *Paṭṭiṇattu-p-piḷḷaiyār.*

PAṬṬIṆATTU-P-PIḶḶAIYĀR (PAṬṬIṆATTĀR; fl. 14th cent.). Poet from Kāvīri-p-pūmpaṭṭiṇam. According to tradition, he was a wealthy man, who reared an abandoned child naming him Marudapirāṉ. The disappearance of the child after leaving a box containing a conundrum on a palm leaf for Paṭṭiṇattār made the latter realise the divinity in the boy, which led to his renunciation and ultimate salvation at Tiruvaṟṟiyār. One of the Sittar (q.v.) poets, the most powerful and the most famous one, his poems are included in the *Sittar Ñāṇak-k-Kōvai* (q.v.). The poems are characterised by an awareness of the instability of life and admiration for Yogic contemplation of God. Some of his poems are still widely known and repeated.

PATTIRAKIRIYĀR (fl. 14th cent.). A Sittar poet (q.v.). His *Pulambal* or 'Lamentations' is included in the *Sittar Ñāṇa-k-Kōvai* (q.v.) and is a lamentation on the state of the sinfulness, and sorrows of mankind.

PĀṬṬIYAL. That part of Tamil grammas which deals with augury in poetry and variour literary (poetic) forms like *Kalambakam* (q.v.), Andādi (q.v.) etc. that came into vogue in mediaeval and later literature.

PATTNĀYAK, D.P. Author of *Indian Languages Bibliography* (New Delhi, 1967).

PĀṬṬU-CH-CHOL AKARĀDI. Lexical work, in 10 sections dealing with all the words in *Tivākaram* (q.v.), *Uri-ch-chol Nikaṇḍu* (q.v.), *Nikaṇḍu Sūḍāmaṇi* (q.v.) and *Nāmadiba Nikaṇḍu* (q.v.) arranged in 10 sections. The first section gives words of one letter, the second, words of 2 letters and so on.

PATTU-P-PĀṬṬU. Collection of 10 idylls, belonging to the Sangam period. The ten idylls are : *Tiru-muruhāṟṟu-p-paḍai*, *Porunar Āṟṟu-p-paḍai*, *Siṟu-pāṇōṟṟu-p-paḍai*, *Perumbāṇāṟṟu-p-paḍai*, *Mullai-p-pāṭṭu*, *Madurai-k-Kāñchi*, *Neḍu-nal-vāḍai*, *Kuriñchi-p-pāṭṭu*, *Pāṭṭiṇa-p-pālai* and *Malaipaḍu-kaḍām* (qq.v.). These are richly-wrought descriptive poems in the most finished classical style and contain charming portraits of Nature in some of her striking moods. The shortest of them (Mullai-p-pāṭṭu) contains 103 lines and the longest (Madurai-k-kāñchi) 782.

PAULINUS A SANCTO BARTMOLOMAEO. Author of *Sidharubam seu Grammatic Samscrdamica*.....(Fide, 1790). This work, apart from a Sanskrit grammar in Latin, includes Malayalam alphabet, grammar, etc., with vocabularies in Tamil, Telugu and Malayalam. See *Amaduzzi.*

PAVAI CHANDRAN. Author of *Ilankai Thamillar Poratta Varalaru* (A History of the Uprising of the Śrīlankan Tamil ; 1985), which seems to be the most comprehensive account of Tamil in Śrīlaṅkā. The book maintains that the original inhabitants of the Island were in fact Tamils.

PĀVAI VIḶAKKU. See *Akhilāṇḍam, P.V*.

PAVAḶAPPĀḌI-P-PULAVAR (fl 20th cent.). Author of *Sānanda Kaṇēsar Purāṇam*.

PĀVALAR, KṚISHṆASWAMI. See *Kṛishṇaswāmi Pāvalar*.

PAVALAR, SEIHU-T-TAMBI. See *Seihu-t-tambi Pavalar*.

PĀVALAR, T.K. (fl. early 20th cent.). Writer, who is noted for his patriotic dramas : *Khadarin Ver̤r̤i* (Victory of Khādi) and *Dēsiyakkōḍi* (The National Flag). His dramas enthused the masses with patriotic feelings.

PAVĀṆANDAM PIḶḶAI (fl. 20th cent.). He has ed. several of the Tamil classics, and has also written prose plays like *Kāṇāmal Pōṇa Kaṇaiyāl̤i* and *Pādukā Paṭṭabishēkam*. He has pub. a comm. on *Naṇṇūl* (q.v.), based on the earlier commentaries.

PAVAṆANDI MUṆIVAR (fl. between 12th and 13th cent.). From Saṇakapuram in Mysore ; he was a Jaina ascetic and a Tamil grammarian. Patronised by the Gaṅga chief-tain, Sīya Gaṅgaṇ, he was the author of *Naṇṇūl* (q.v.).

PĒCHCHIYAPPA PIḶḶAI (fl. 19th cent.). Author of *Śaṅkara-nārāyaṇa-sāmi-Kōyil Māṇmiyam*.

PENNI, F., Mrs. Auṭhor of *Chātāraṇa Taiyal Viḷakkam* (Madras, 1888).

PEṆṆIAH, S.M. Author of *Life of Marranār rendered into English Verse* (Kuala Lumpur, Malaysia, 1967).

PĒRĀSIRIYAR (fl. 10th cent. ?). Author of the commentary on *Tiru-k-kōvaiyār* (q.v.).

PĒRĀSIRIYAR (fl. 13th cent.). Author of a commentary on *Poruḷadikāram* or the section on subject-matter in *Tolkāppiyam* (q.v.). Of this, the comm. on the last four chapters alone is available, and is the best on the topic. It is in a dignified style and has a trick of raising questions and answering them. His comm. on the first 380 verses of *Kur̤udokai* (q.v.) is now lost.

PERCIVAL AIYAR (Peter Percival ; fl. 19th cent.). A European Wesleyan missionary, who came to Jaffna, Ceylon in 1833 and tr. the *Bible* into Tamil with the help of Ār̤umuka Nāvalar (q.v.). He published 6156 Tamil proverbs with their English translations (Jaffna, 1843, 2nd ed. 1874, 3rd ed. London, 1875), and Tamil-English and English-Tamil Dictonaries. In 1855, he started the first Tamil daily "Tiṇa Varttamāṇi" in Madras. His dictionaries ran into several editions. He wrote the *Tamil Minor Poets*, which was tr. into English by S. Winfred, with an introduction by J. Murdoch (Madras, 1972).

PERERA, U. SIMON (1935-). Author of (*Demalata Padanāma*) *Systematic Study of Tamil* (Colomb, 1969).

PERIASWĀMY THOORAN, M.P. (Thooran ; 1908-). Chief Editor of Tamil *Kalai-k-kalañchiyam* (q.v.) or Encyclopaedia. He has pub. more than 20 books : *Piḷḷaivaram*, *Urimai-p-peṇ* (short stories), *Al̤akumayakkam*, *Aṭṭaṇ Atti* (plays), ed. *Pāradi Tamil̤* (Bhārati's works), *Eṇr̤um Padiṇār̤u* (poem), *Tēṇ Siṭṭu* (1963 ; essays on human values), etc. He wrote also for children. He ed. *Kul̤andaikaḷ Kalaik Kaḷañchiyam* (Encyclopaedia for Children) in 10 volumes with many colourful illustrations ; it is a monumental work in this field.

PERIYĀL̤VĀR (fl. 8th cent.). Writer from Villipputtur ; he is known also as Vishṇu Chittar and Bhaṭṭarpirāṇ. One of the 12 Āl̤vārs (q.v.) and one of the major Vaishṇavite poets of the Bhakti movement, his works *Periyālvār Tirumoli* (q.v.). and *Tiruppallāṇḍu* (q.v.) are included in the *Nālāyiram-t-tivvia Prabandham* (q.v.). Of the Āl̤vārs, perhaps he is the most conspicuous for a genuine poetic gift—with the possible exception of his foster daughter Āṇḍaḷ (q.v.). He was a Brahmin and according to tradition, he found the child Āṇḍāl at the foot of a tree while digging in his garden and taking her home brought her up with more than a fatherly affection.

PERIYĀL̤VĀR TIRUMOL̤I. Poem by Periyāl̤vār (q.v.), consisting of 460 stanzas ; the major portion deals with Kṛishṇa as a child, serving as the cue for the later Piḷḷai-t-Tamil̤ literature. It shows a very keen sensitiveness to the graces of childhood, remarkable because Periyāl̤vār was childless himself.

PERIYANĀYAKAṆ. Author of *Māyarāvaṇaṇ Kadai* in ballad metre.

PERIYA NŪ LEPPAI (fl. 19th cent.). Muslim Poet from Kāyal Paṭṭiṇam ; he was the author of *Vēda-purāṇam.*

PERIYA PURĀṆAM. Composed by Śēkkil̤ār (q.v.), it is a major Tamil epic, consisting of 4286 stanzas in 2 Kāṇḍas of 10 Sargas, on the lives of 32 Śaivite devotees or Nāyanārs, comprising nine groups. The 63 saints were drawn from almost all Tamil castes then known—kings, Brahmins, chieftains, merchants, farmers, shepherds, potters, weavers, hunters, fishermen, untouchables, etc. In the hagiology are also found many memarkable pictures of women devotees like Tilaka Vatiyār, Punita Vatiyār and Maṅgaiyarkkara Śiyār It is said to have been written to counteract the influence of *Jīvaka Chindāmaṇi* (q.v.). It is based on the *Tēvāram* (q.v.), *Tiru-t-toṇḍar Tiruvandādi*, and local tradition. Structurally very loose, its one unifying factor is the life of Sundarar, a devotee. One of its most touching narratives is the story of Kaṇṇappāṇ, an outcaste who gave his eyes to heal the bleeding sockets of the image of Śiva. In *viruttam* (q.v.) metre, the poem is beautiful in sentiment and expression. It has been tr. twice into Sanskirt as *Upamanya Bhakta Vilāsam* by an unknown author in the 18th cent. as also by one Hara Śarmā (19th cent.) as *Agastya Bhakta Vilāsam.*

PERIYATAMBI PIḶḶAI (1899-). Writer, whose chief works are : *Maṇḍūr Padikam*, *Mīṭchipattu* and *Bhagavadgīdai Veṇbā* (Tamil rendering of the first 6 chapters of the *Bhagavadgītā*).

PERIYAVĀCHCHĀṆ PIḶḶAI (fl. 14th cent.). Commentator, who exopunded the *Nāḷāyiram* (q.v.) excluding *Tiruvāymol̤i* (q.v.) in *Maṇipravāḷa* (q.v.) style.

PERREAUX, P. French Indologist and author of *Method Indienne pour Apprendre a Lire en* *peu de Temps le Tamoul et le Francais Suivie d'observations sur la Pronunciation* (Pondichery, 1868).

PERUMĀL TIRUMOḶI. Poem by Kulasēkarāḻvār (q.v.), consisting of 10 hymns in 105 stanzas ; some of them are exquisitely lyrical, charged with the devotional element, full of tender feeling and warm imagination. In quality, though not in quantity, they rank equal to the hymns of the best of the Āḻvārs.

PERUMBĀṆĀṞṞUPPAḌAI. Poem by Urittiraṉ Kaṇṇanār (q.v.), included in the *Pattuppāṭṭu* (q.v.). The second longest Sangam poem, in *āsiriyam* (q.v.) metre in about 500 lines, it proposes to guide a minstrel to the patron Toṇḍaimāṉ Iḷandiraiyaṉ, king of Kāñchi. An *Aṟṟuppaḍai* (q.v.), it describes, in realistic detail, the five traditional regions on the way, the life of the people, and also the *Yāḻ* or harp. It then proceeds to describe the prowess of the patron.

PERUMBAṞṞA-P-PULIYŪR NAMBI (fl. 13th cent.). From Perumbaṟṟa-p-puliyūr ; he was the author of *Tiruviḷaiyāḍal Purāṇam* (q.v.).

PERUMPORUḶ VIḶAKKAM (before 14th cent.). A collection of poems on *Puṟam* (q.v.), mainly in *veṇbā* (q.v.) metre ; now 41 poems are preserved in *Puṟattiraṭṭu* (q.v.).

PERUNĀRAI (12th cent.). A musical treatise, now lost.

PERUÑCHITTIRAṆ. Post-Independence poet, strongly influenced by Bhāratidāsaṇ (q.v.) and the Dravidian Movement.

PERUÑCHITTIRAṆĀR (fl. 2nd cent.). Sangam poet, who has left 10 poems in the *Puṟanāṉūṟu* (q.v.), portraying the utter poverty of the poets.

PERUNDALAI-CH-CHĀTTAṆĀR (fl. 2nd cent.). Sangam poet, 9 of whose poems are included in the Sangam anthologies ; the poems portray the poverty of poets.

PERUNDĒVAṆĀR (fl. 2nd cent.). Sangam poet, who has written the invocatory verses to all the Sangam anthologies. The *Pāradam* (*Bhāratam*), he is said to have written, is now lost.

PERUNDĒVAṆĀR (fl. 9th cent.). Author of *Bhārata-veṇbā* (q.v.), who was patronized by the Pallava king Nandivarman III of Kāñchi.

PERUNDĒVAṆĀR (fl. 11th cent.). Author of a commentary on *Vīrasōḻiyam* (q.v.). An ardent lover of Sanskrit, he makes out that Tamil is derived from Sanskrit, gives the history of the words and information on Chōḷa history and the lost Tamil works.

PERUNDOKAI. An anthology of poems, belonging to different periods, collected and published by M. Rāgava Iyeṅgār (q.v.).

PERUṄGAḌUṄGŌ, PĀLAI PĀḌIYA. See *Pālai Pāḍiya Peruṅgaḍuṅgo*.

PERUṄKADAI. A Jaina Tamil epic by Koṅguvēḷ (q.v.), most probably based on the Paiśāchī Prakṛit *Bṛihatkathā*. Dealing with the story of Udaiyaṇaṇ, it is incomplete in its extant form, both beginning and end having been lost. It is in 5 Kāṇḍas in *Āsiriyam* (q.v.) metre. It is an ambitious work, dealing with the story in main, of a Jaina prince's love-affairs in succession of which the first, with Vāsavadattā, is given more prominence. The result, quite understandable, is that he becomes sick of the world and turns ascetic in the end.

The *Peruṅkadai* is a Jaina work but its tone is anything, but ascetic. The style, though, sweet and sensuous to the last degree, has earned for the book its popularity. Apart from its style, the richness of life, the abundance of the necessities of life, the glamour of the city, the beauty and culture of the men and women, their arts, games and recreation, the rivers and the river culture—all these are recorded in this great work and are not found in such minute detail anywhere else.

PERUṄKUṈṞŪR KIḶĀR (fl. 2nd cent.). A Sangam poet from Peruṅkunṟur. His chief contribution is the 9th decad of *Padiṟṟup-pattu.* It is in praise of the Chēra king Peruñchēral Irumboṟai. One of his *Puṟam* (q.v.) poems, an intercession with the chieftain Pēkaṉ for his neglected wife Kaṇṇaki, is well-known.

PERUṄKUṈṞŪR PERUṄKAUSIKAṈĀR (fl. 2nd cent.). Sangam poet from Peruṅ-kuṉṟūr, who was the author of *Malai-paḍu-kaḍām* (q.v.) or *Kūttar-āṟṟu-p-paḍai* (q.v.), in praise of chieftain Naṉṉaṉ, son of Naṉṉaṉ.

PERUṄKURUKU (before 12th cent.). A musical treatise, now lost.

PERUVAḶA NALLŪR PĀSAṆḌAM (before 10th cent.). Treatise on prosody, now lost. Perhaps it was dealing with poems using Sanskrit words.

PERUVAḶUDI, PĀṆḌĪYAṈ UKKIRA. See *Pāṇḍīyaṉ Ukkira-p-Peruvaḷudi.*

PĒYĀḶVĀR (fl. 7th cent.). A Brahmin saint-poet from Mylapore, who was one of the three earliest Āḷvārs. The *Nālāyira-t-tivviya Prabandham* (q.v.) contains 100 *veṇbās* (q.v.) in praise of Tirumāl. The poems are richly embroidered by references to Vishṇu's sports in his various incarnations but the general keynote of the poem is love, an upsurge of mystical longing for the Lord.

PĒYAṈĀR (fl. 2nd cent.). Sangam poet, who has left 100 stanzas in *Āsiriyam* (q.v.) metre on *Mullai* (q.v.) theme in the *Aiṅguṟunūṟu* (q.v.).

PHILLIPS, GODFREY EDWARD. See *Kingsbury, Francis.*

PI. SRĪ. ĀCHCHĀRIĀ. See *Āchchāriā, Pi. Sri.*

PIATIGORSKI, ALEKSANDAR MOISSE-VIC. Russian Indologist, who along with Semon Gesselevic Rudin compiled *Tamilsko-Russkii Slovar* (Moscow, 1960). It is a Tamil-Russian dictionary ed. by Pūrṇam Sōma-sundram with a short survey of Tamil grammatical system by M.S. Andronov. He also made a Russian tr. of Parañjōti Muṇivar's *Tiruviḷayāḍal-purāṇam* (Moscow, 1963).

PICHCHAI IBURĀHIM PULAVAR (1863-1908). From Arasanguḍi near Trichi. He was a student of Muttuvīra Ubādyāyar. He was author of poetical works like *Nāyakar Tirup-pukaḷ, Mohidīṉ Āṇḍavar Mālai,* etc.

PICHCHAMŪRTI, N. (1900-77). Writer from Madras ; he has written short stories, novels, free verse, and even drama. Among his works, *Pichchamūrti Kadaikaḷ* (a short story collection) and *Kāṭṭuvāttu* and *Vaḷi-t-tuṇai* (free verse collections) are worth mentioning. Though his contribution to modern free verse poetry is made much of, he will be remembered for his short stories. His chief short story is "Patineṭṭam Peruku"

(Eighteenth of Āḍi, a festival). In 1985, has been pub. a collected volume of his poetry.

PICHCHU AIYAR (1 50-1910). Poet from Vēmbattūr in Sēdunāḍ; he was partonised by Bhāskara Sēdupadi, Rājā of Rāmnāḍ. He was an extempore poet and was author of *Murukaṇ Ānanda-k-kaḷippu*, *Poṇmāri Silēḍai Veṇbā*, *Tiruvāḍāṇai Andadi* and a *Kādal* (q.v.) on Muttu Vaḍukanāda Tural. He specialized in punning and complicated constructions. Some of his verses have the form of the riddles.

PIET, JOHN H. Author of *A Logical Presentation of the Śaiva Siddhānta Philosophy* (Madras, 1952; originally doctoral disseration, Columbia University).

PILLAI, AIYAṆ PERUMĀḶ. See *Aiyaṇ Perumāḷ Piḷḷai.*

PIḶḶAI, AḺAKIA CHOKKANĀDA. See *Aḻakia Chokkanāda Piḷḷai.*

PIḶḶAI, ĀLĀLASUNDARAM. See *Ālālasundaram Piḷḷai.*

PIḶḶAI, ĀḺVĀRAPPA. See *Āḻvārappa Pīḷḷai.*

PIḶḶAI, AMIRDAM. See *Amirdam Piḷḷai.*

PIḶḶAI, AMIRDAM SUNDARANĀDA. See *Amirdam Sundaranāda Piḷḷai.*

PIḶḶAI, ĀNANDA RAṄGAM. See *Ānanda Raṅgam Piḷḷai.*

PIḶḶAI, APPĀVU. See *Appāvu Piḷḷai.*

PIḶḶAI, BHAVĀṆCANDAM. See *Bhavāṇandam Piḷḷai.*

PIḶḶAI, DĒSIKA VINĀYAKAM. See *Dēsika Vināyakam Piḷḷai.*

PIḶḶAI, DORAI RAṄGASWAMI. See *Dorai Raṅgaswami Piḷḷai, M.A.*

PIḶḶAI, IRĀMALIṄGA. See *Irāmaliṅga Piḷḷai.*

PIḶḶAI, IRĀMALIṄGAM. See *Irāmaliṅgam Piḷḷai.*

PIḶḶAI, IRAṄGASĀMI. See *Iraṅgasāmi Piḷḷai.*

PIḶḶAI, IRĀSĒNDIRAṆ. See *Irāsēndiraṇ Piḷḷai.*

PIḶḶAI, KADIRAIVĒL. See *Kadiraivēl Piḷḷai.*

PIḶḶAI, KAṆAKASABAI. See *Kaṇakasabai Piḷḷai, V.*

PILLAI, KAṆAKASUNDARAM. See *Kaṇakasundaram Piḷḷai.*

PIḶḶAI, KANDASĀMI. See *Kandasāmi Piḷḷai.*

PIḶḶAI, KAVIRĀYAR MUTTUSĀMI. See *Kavirāyar Muttusāmi Piḷḷai.*

PIḶḶAI, KODĀṆḌAPĀṆI. See *Kodaṇḍapāṇi Piḷḷai. K.*

PILLAI, LAKSHMAṆA. See *Lakshmaṇa Pillai*, T.

PIḶḶAI, MĀRKAṆḌA MUṆISĀMI. See *Mārkaṇḍa Muṇisāmi Piḷḷai.*

PIḶḶAI, Mīnākshī Sundaram. See *Mīnakshī Sundaram Piḷḷai.*

PIḶḶAI, MUTTUSĀMI. See *Muttusāmi Piḷḷai.*

PIḶḶAI, MUTTU-T-TĀṆḌAVARĀYA. See *Muttu-t-Tāṇḍavarāya Piḷḷai.*

PIḶḶAI, NALLAVĪRAPPA. See *Nallavīrappa Piḷḷai.*

PIḶḶAI, NĀMAKKAL RĀMALIṄGAM. See *Nāmakkal Rāmaliṅgam Piḷḷai.*

PIḶḶAI, NĀRĀYAṆASĀMI. See *Nārāyaṇasāmi Piḷḷai.*

PIḶḶAI, NELLAIYAPPA. See *Nellaiyappa Piḷḷai.*

PIḶḶAI, PAKTAVATSALAM. See *Paktavatsalam Piḷḷai.*

PIḶḶAI, PAḶḶI-KOṆḌĀṆ. See *Palli-koṇḍan Piḷḷai.*

PIḶḶAI, PAVĀṆANDAM. See *Pavāṇandam Piḷḷai.*

PIḶḶAI, PĒCHCHIYAPPA. See *Pēchchiyappa Piḷḷai.*

PIḶḶAI, PERIYATAMBI. See *Periyatambi Piaḷḷi.*

PIḶḶAI, PERIYAVĀCHCHĀṆ. See *Periyavāchchāṇ Piḷḷai.*

PIḶḶAI, PIRĀṆSĪSU. See *Pirāṇsīsu Piḷḷai.*

PIḶḶAI, PONṆAMBALAM. See *Poṇṇambalam Piḷḷai.*

PIḶḶAI, PŪBĀLA. See *Pūbāla Piḷḷai.*

PIḶḶAI, RĀJA MĀNICKAM. See *Rāja Mānickam Piḷḷai, M.*

PILLAI, RĀMALIṄGAM. See *Rāmaliṅgam Pillai, V.*

PIḶḶAI, S.K. Author of *The Ancient Tamils as Depicted in Tolkāppiyam Poruḷadhikāram* Part I (Madras, 1934) and *Tamilaka Varalāṟu*, Part I & II (in Tamil).

PIḶḶAI, S.M. (1903-56). Editor of a paper, he has left plays such as *Vil Viduraṇ Sol* and translations from Shakespeare.

PIḶḶAI, SADĀŚIVAM. See *Sadāśivam Piḷḷai.*

PIḶḶAI, SADĀSIVAM. See *Arnold, J.R.*

PIḶḶAI, SĀMINĀDA. See *Sāmināda Piḷḷai.*

PIḶḶAI, SARAVAṆA-MUTTU. See *Saravaṇa muttu-p-Piḷḷai.*

PIḶḶAI, SĒṞAI KAVIRĀSA. See *Sērai Kavirāsa Piḷḷai.*

PIḶḶAI, SHUṆMUGAM. Scholar, whose "A Generative Grammar of Tamil" is a doctoral dissertation at Indiana University, 1963.

PIḶḶAI, SHAṆMUKAM. See *Shaṇmukam Piḷḷai.*

PIḶḶAI, SIṄGĀRAVĒL. See *Siṅgāravēl Piḷḷai.*

PIḶḶAI, SIVA SŪRIYAM. See *Siva Sūriyam Piḷḷai.*

PIḶḶAI, SUBRAMAṆYA. See *Subramaṇya Piḷḷai.*

PIḶḶAI, SUNDARAM. See *Sundaram Piḷḷai, P.*

PIḶḶAI, TĀMŌDARAM. See *Tāmōdaram Piḷḷai, C.V.*

PIḶḶAI, TAṆḌAPĀṆI. See *Taṇḍapāṇi Piḷḷai.*

PIḶḶAI, TĀṆIYĒL. See *Tāṇiyēl Piḷḷai.*

PIḶḶAI, TEIVA SIKĀMAṆI. See *Teiva Sikāmaṇi-p-Piḷḷai.*

PIḶḶAI, TĒVARĀJA. See *Tēvarāja Piḷḷai.*

PIḶḶAI, TIRU ÑĀṆA SAMBANDAM. See *Tiru Ñāṇa Sambandam Piḷḷai.*

PIḶḶAI, TIRU VĒṄGAḌA. See *Tiru Vēṅgaḍa Piḷḷai.*

PIḶḶAI, TIRU VĒṄGAḌA NĀDA. See *Tiru Vēṅgaḍa Nāda Piḷḷai.*

PIḶḶAI, TIRU VĒṄGAḌĀSALA. See *Tiru Vēṅgaḍāsala Piḷḷai.*

PIḶḶAI, TIYĀKARĀSA. See *Tiyākarāsa-p-Piḷḷai.*

PIḶḶAI, ULKANĀDA. See *Ulkanāda Piḷḷai.*

PIḶḶAI, VAḌAKKU-T-TIRU-VĪDI. See *Vaḍakku-t-tiru-vīdi-p-Piḷḷai.*

PIḶḶAI, VAḌA MALAYAPPA. See *Vaḍa Malayappa Piḷḷai.*

PIḶḶAI, VAḌIVĒLU. See *Vaḍivēlu Piḷḷai.*

PIḶḶAI, VAITTIYALIṄGA. See *Vaittiyaliṅga Piḷḷai.*

PIḶḶAI, VAITTIYALIṄGAM. See *Vaittiyaliṅgam Piḷḷai.*

PIḶḶAI, VAIYĀPURI. See *Vaiyāpuri Piḷḷai, S.*

PIḶḶAI, VARADANAÑCHIYYAPPA. See *Varadanañchiyyappa Piḷḷai.*

PIḶḶAI, VĒDANĀYAKAM. See *Vēdanāyakam Piḷḷai, S.*

PIḶḶAI, VEDĀNTA SUBRAMAṆYA PIḶḶAI. See *Vedānta Subramaṇya Piḷḷai.*

PIḶḶAI, VELAYUDHAM. See *Velayudham Piḷḷai.*

PIḶḶAI, VĒLUSĀMI. See *Vēlusāmi Piḷḷai.*

PIḶḶAI, VĒṞ. See *Vēṟ Piḷḷai.*

PIḶḶAI, VILLIAPPA. See *Villiappa, Piḷḷai.*

PIḶḶAI, VISAYARĀKAVA. See *Visayarākava-p-Pillai.*

PIḶḶAI LŌKĀCHCHARIYAR (fl. 14th cent.). Author of *Ashṭādaśarahasyam*, a commentary on the hymns of the Āḻvārs in Maṇipravāḷa style.

PIḶḶAI PĀṬṬU (1935). Anthology of poems for children. Compiled and published from Srī Laṅkā, it contains 74 poems written by 12 different poets.

PIḶḶAI-P-PERUMĀḶ AIYAṄGĀR. Same as *Maṇavāḷa Dāsar* (q.v.).

PIḶḶAI-T-TAMIḺ (Piḷḷai-k-Kavi or Piḷḷai-ṭ-tirunāmam). A literary form in *viruttam* (q.v.) metre, which deals with the praise of childhood gods, goddesses and patrons, in its 10 stages—each stage being described in 10 *Viruttams* (q.v.). *Mīṇākshi Ammai Piḷḷai-t-tamiḻ* (q.v.) is the best example.

PIḶḶĀṆ (fl. 12th cent.). A devoted disciple of Rāmāṇuja ; he wrote his comm. *Ārāyirap-paḍi* on the *Tiruvāymoḻi* (q.v.), the hymns of Nammāḻvār (q.v.).

PIḶḶĀṆ, TIRU-KI-KURUKAI PIRĀṆ. See *Tiru-k-Kurukai Pirāṇ Piḷḷāṇ.*

PĪMA KAVI (b. 1838). Poet from Sennel Kōḍi in Pāṇḍināḍ ; he was the author of *Śiva-pura Māṇmiyam*, etc.

PIṆBAḶAKIYA PERUMĀḶ SĪYAR (fl. 15th cent.). Author of the Vaishṇavaite hagiology, *Kuru-parambarai-p-pirabāvam*, and a maṇipravāḷa (q.v.) commentary on the *Nālāyiram*, known as *Āṟāyira-p-paḍi*.

PIṄGALA-KĒSI (before 10th cent.). A Jaina or Buddhist Tamil epic on religious controversy, but now lost.

PINGALANDAI. By Piṅgalar (q.v.), it is a lexical work, developed from *Tivākaram* (q.v.). It is in 10 sections, in *āsiriyam* (q.v.) metre and covers 15971 words. The first nine sections exhaust the material contained in all the sections of *Tivākaram* (q.v.), except the eleventh. The last section deals with homonyms.

PIṄGALAR (before 12th cent.). Author of *Piṅgalandai* (q.v.), a lexical work.

PIṆ-VĒLAPPA TĒSIKAR (fl. 18th cent.). Writer from Tiruvāvaḍuduṟai mutt, who tr. the *Tiru-p-pariyalūr Purāṇam* from Sanskrit.

PIRABHAÑCHA KAVI. Modern poet, who is noted for his progressive poems.

PIRABANDA TĪBIKAI. Work by Muttu Vēnkaḍa Suppaiyar, dealing with augury in poetry and 97 kinds of pirabhandas (q.v.); it is available only in parts.

PĪRABANDAM. A literary form that came into vogue in the mediaeval period; it is supposed to have 96 varieties, described in *Pāṭṭiyal* (q.v.) works.

PIRABANDHA MARAPIYAL (16th cent.). A short grammatical manual on poetics, which mentions for the first time that the *prabandhas* are of 96 categories.

PIRABULINGA LĪLAI. By Śivaprakāśar (q.v.), it is a philosophical work in allegorical form. It deals with Allama Prabhu (The Soul), his sports with and victory over Māyā (illusion), and his preachings to Vīra Śaiva Mahēswarar. In 25 cantos, consisting of 1097 stanzas, it puts into flowing Tamil verse Chamarāsa's Kannada classic, *Prabhuliṅgalile*, dealing with the life of Vīraśaiva saint, Allama Prabhu.

PIṚAI AṆIVŌṆ. Modern poet, whose *Aṟivu Kēḷvikaḷ* (Quiz) consists of poems in the form of quiz, having science as their subject matter.

PIRAKĀSAR, SITTAR SIVA. See *Sittar Siva-p-Pirakāsar*.

PIRAKĀSAR, SIVA. See *Siva Pirakāsar*.

PIRAKĀSAR, SOKKALIṄGA SIVA. See *Sokkaliṅga Sivappirakāsar*.

PIRAKĀSAR, SUVĀMI ÑĀṆA. See *Suvāmi Ñāṇa-p-Pirakāsar*.

PIRAKĀSAR, TATTUVA. See *Tattuva-p-Pirakāsar*.

PIṚĀṆĀDIKĀRA SIVAṆ (fl. 19th cent.). Writer from Toṇḍaimaṇḍalam; he was the author of *Tamayandi Nāḍakam*, a drama, and *Viyāsa Mañchari*, a collection of essays. He also made a critical appraisal of the epic *Śilappadikāram* and severely criticised in raey and fluid prose the structure of the epic as also the handling of the characters: Kaṇṇaki and Kavundi by its author.

PIRĀṆSĪSU PIḶḶAI (fl. 19th cent.). Writer from Jaffna, Ceylon; he was the author of *Mūvirāsar Vāsakappā* (a drama), *Piḷḷai-k-Kavi*, etc.

PIRATĀBA MUDALIYĀR SARITTIRAM (Pratāpa Mudaliyar Charitram). By Vēdanāyakam Piḷḷai (q.v.), published in 1879, it is the first novel in Tamil, and is full of humorous episodes ; it is still readable. The story is an improbable romance, about a woman who is the means of uplifting her husband and rises to heroic stature ; on one occasion she even assumes dlsguise of a king.

PIRATĀPACHANDRA VILĀSAM. Drama (1877) by Rāmasvāmī Rāju, which consists of 12 Acts. While on the one hand, it denounces child marriage, widow marriage, etc., it heralds the spirit of nationalism.

PIRAYŌKA VIVEKAM. By Subramaṇya Tiṭchidar (q.v.), it is a grammatical work, written with a Sanskrit bias. It tries to establish the similarity between Sanskrit and Tamil grammars. It consists of 4 chapters of 51 sūtras in *Kārikai* (q.v.) metre.

PJATOGORSKIJ, A.M. Russian Indologist, who has authored : *Materialy po istorii Indijskoj filosofi. Materializm lokajaty, Induistskaja Sistema Sajva-Bxakti i drugie filosofskie i religioznye sistemy v srednevekovyx Tamil skixi-stocnikax* (Moscow, 1962).

PODIKAI NIKAṆḌU. By Sāmināda Kavirāyar (q.v.), it is lexical work consisting of about 500 sūtras dealing with about 15,000 words in alphabetical order of some kind.

POIY-T-TEVU (False God). Novel (1946) by K.N. Subramaṇiyam (q.v) ; perhaps, one of the best novels, presenting the "False gods" of a young man rising from abject poverty to prosperity, and thence to ruin again. It presents a negative picture of life, showing how man's ideals and ambitions avail nothing.

PŌKAR (8th cent.). Writer from Paḻaṇi ; he was one of the Sittars (q.v). He has written treatises on medicine and Yōga, such as *Pōkur Éḷāyiram* and *Pōkar Yōgam*.

POṆṆAḌIYĀṆ. Post-Independence poet, who was strongly influenced by Bhāratidāsaṇ (q.v.) and the Dravidian Movement.

POṆṆAMBALA SUVĀMIKAḶ (1832-1904). Writer from Vijayanagar. A Vedantin, proficient in Hindi and Sanskrit, he translated from Hindi as *Visāra Sāgara* into Tamil prose. He also wrote commentaries on *Kaivalya Navanīdam* (q.v.), *Vēdānta Sūḍāmaṇi* and *Bhagavat Gītā*.

POṆṆAMBALAM ARUṆĀCHALAM (b. 1853). Author of *Studies and Translations from the Tamil* (Madras, 1898), *Tamil Studies and Translations, Philosophical and Religious* (Colombo, 1937) and, with George Uglow Pope, of *A Few Hymns of Māṇikka Vāchaka and Tāyumāṇavar* (Madras, 1897).

POṆṆAMBALAM PIḶḶAI (fl. 20th cent.). Writer from Jaffna, Ceylon, he is the author of *Irāmanāda Māṇmiyam* and *Aruṇāsala Māṇmiyam*—both Purāṇas.

POṆṆIĀH, V. Author of *The Śaiva Siddhānta Theory of Knowledge* (Annamalai University, 1962).

POṆṆĪLAṆ. Modern novelist, who has written two novels, of which *Karisal* (1976), though there is a leftist propaganda, depicts the struggle realistically between poor agriculturists and the landlords.

POṆṆIVAḶAVAṆ. Modern poet, who is popular in poetical symposia.

POṆṆIYIṆ ŚELVAṆ (The Prince of Ponni or River Kāvēri). Novel (1950) by Kalki (q.v.), which is a voluminous historical novel dealing with the early life of the great king Rājarāja Chōḷa, who decides to sacrifice the imperial throne and make way for his uncle Uttama Chōḻa. He also decides to sacrifice his first love for the sake of the empire.

PONṆUDURAI (fl. 20th cent.). Writer from Jaffna, Ceylon, whose chief works are : *Chaḍaṅku* and *Tī* (novels), showing artistically that sex instinct is the basic instinct. He has also written short stories and plays.

PONṆUSĀMI TĒVAR (1837-90). Writer from Ramnad ; he was Adviser to the Rājāh of Rāmnāḍ and patron of Tamil letters. He was the author of *Irāsamaṇṇār Kōvil Tala-Purāṇam* and *Alaṅgāra-k-kōvai*.

PONṆUSWĀMI PIḶḶAI, T.M. (1855-1915). Novelist; author of six novels : *Kamlākshi*, his first work, was published in 1903. His important novel is *Vijayasundaram*. His plots were complex ; he had a flair for dialogues and a keen sense of human behaviour He is one of the earliest Tamil novelists.

POṆVAṆṆA-T-TANDĀDI. Poem by Chēramāṇ Perumāḷ (q.v.). It is an *andādi* (q.v.) in 100 *kārikais* (q.v.) in praise of Śiva and is included in the Eleventh *Tirumuṟai* (q.v.).

POORṆAM VISWANĀTHAṆ. See *Viswanāthaṇ, Poorṇam.*

POPE, REV. G.U. (1820-1908). An English Wesleyan missionary, who worked in Tinnevelly. He studied Tamil under Irāmāṇusa Kavirāyar (q.v.) and wrote Tamil Readers, a Tamil Handbook and Grammar in question-and-answer form for Europeans, which ran into several editions. He tr. into English the whole of *Tiru-k-kuṟaḷ* (q.v.), *Naladiyār* (q.v.), *Maṇimēkhalai* (1911), *Tiruvāsakam* (q.v.) and some of Tāyumāṇavar's (q.v.) poems, besides a few stanzas from *Puṟāṇūṟu* (q.v.) and *Puṟapporuḷ Veṇbā Mālai* (q.v.), thus introducing Tamil literature to the West. He also wrote Tamil and English-Tamil dictionaries, which ran into several editions. He authored *A Tamil Poetical Anthology, with Grammatical Notes and Vocabulary* (2nd ed., Madras [1859) as well. With L.D. Barnett, he pub. *A Catalogue of Tamil Books in the Library of the British Museum* (London, 1909).

POPE'S COMPENDIOUS TAMIL-ENGLISH DICTIONARY (1859). A handy Tamil-English dictionary, where an attempt is made to mark off foreign words.

POPLEY, H.A. Scholar, who has pub. *The Sacred Kural or, the Tamiḻ Vēda of Tiruvaḷḷuvar* (selected and tr. with introduction and notes ; Oxford, 1931 ; rev. ed. 1958).

POṞAIYAṆĀR, MĀṞAṆ. See *Māṟaṇ Poṟaiyaṇār.*

PORUḶ. A Tamil literary term, meaning subject-matter of poetry.

PORUḶ-TOKAI-NIGAṆḌU. By Suppiramaṇiya Pāradi of Kuḍimiyā-malai, it is a lexical work, dealing with group names, in about 1,000 *sūtras*.

PORUNAR ĀṞṞU-P-PAḌAI. Poem by Muḍattāma-k-Kaṇṇiyār (q.v.) and one of the ten pieces in *Pattupāṭṭu* (q.v.). It is in the form of a guide to Karikālaṇ, perhaps the greatest Chōḷa king of the Sangam period. It gives a description of the ancient Chola kingdom, its fertility due to the unfailing waters of the Kāvēri river and its agricultural and industrial prosperity. It gives also interesting historical information about Karikālaṇ, and also a detailed description of the *Yāḻ*, an old harp-like musical instrument of the Tamils. It is in *Āsiriyam* (q.v.) metre, running into 248 lines.

POYKAI ĀḺVĀR (fl. 7th cent.). Poet from Kānchīpuram ; he was one of the first three Āḻvārs (q.v.). He has left 100 *veṇbās* (q.v.) in the *Nālāyira-p-t-tivvia-Prabandham* (q.v.) in praise of Tirumāl. The poems are richly embroidered by references to Vishṇu's sports in His various *avatāras*, but the general key-note of the poems is love, an upsurge of mystical longing for the Lord.

POYKAIYĀR (fl. 5th cent. ?). Poet and author of *Kaḷavaḻi Nāṟpadu* (q.v.).

POYYĀMOḺI-P-PULAVAR (fl. 13th cent.). Poet from Tuṟaiyūr in Choḷanād ; he is said to have revived the Saṅgam in Madurai ; he was the author of *Tañchai Vāṇaṇ Kōvai* (q.v.).

PRATHĀBHA MUDALIĀR CHARITHRAM. See *Piratāba Mudaliyār Sarittiram.*

PRATIBHĀ RĀJAGŌPĀLAṆ, MRS. (1946-). Popular fiction writer of Coimbatore, whose chief works are : *Kōṭu Tāṇṭāta Kōlaṅkaḷ, Avaḷum Jaṇṇalum* (short stories) and *Kāgitha Paṟavai* (novel).

PRĒMĀ ṆANDAKUMĀR. Author of *Nammalvar's Tiruviruttam* (1979). She has tr. selections from Subramaṇia Bhārati.

PROENZA, P. ANTAM DE. Author of *Tamil-Portuguese Dictionary* (1679), the first printed Tamil dictionary.

PŪBĀLA PIḶḶAI (1856-1920). Writer from Jaffna, Ceylon ; he was the author of *Sīmandaṇi Purāṇam* and *Vināyaka Māṇmiyam* in verse, and *Tamil Varalāṟu* in prose, being a history of Tamil.

PŪDAÑCHĒNDAṆĀR (fl. 5th cent. ?). Writer from Madurai ; he was the author of *Iṇiyavai Nāṟpadu* (q.v.), included in the Padiṇeṇkīḻ-k-kaṇakku (q.v.) collection.

PŪDA-P-PĀṆḌIYAN (fl. 2nd cent.). A Pāṇḍya king and a Sangam poet, who has left 4 poems ; one of which, on his wife's death, is very touching.

PŪDA PURĀṆAM (before 8th cent.). Perhaps an elaborate treatise on prosody, now lost, except for a few Sūtras.

PŪDAT-T-ĀḺVĀR (fl. 7th cent.). Poet from Mahābalipuram. One of the three early Āḻvārs (q.v.), he has written 100 stanzas in veṇbā (q.v.) metre ; his work is included in the *Nālāyiram* (q.v.).

PUDU-K-KURALGAḶ. An anthology of modern Tamil poetry, compiled and pub. by C.S. Chellappa (q.v.), which consists of 63 free verses by 24 poets. Most of the prominent poets of the free verse movement are represented in this collection. The foremost are Pichchamurti, Sundararāmasāmi, Dharmoo Sivrāmoo and Shanmugasubbiah. The poems are generally the inner probings and moods of the individual mind.

PUDUMAI-P-PITTAṆ (1906-48). Writer from Tirunelvēli ; he was one of the most promising and gifted prose-writers of this century. His full name was Vṛiddhāchalam. Though he died young of consumption, he remains the best short story writer in Tamil. There is variety of theme, experiment, and achievement in his short stories, verse, essays, novels, and critical articles. Some of his well-known works are *Pudumai-p-pittaṇ Kadaikaḷ* (1940 ; collection of 26 short stories), *Kañchaṇai, Nāsakara-k-Kumbal* (Coterie of the Ruiners), *Ulaka Araṅgu, Tunbakkeṇi, Puthiya Oli,* etc.

His works give us a feeling of bitterness and frustration, while exposing without mercy, the hypocrises that guile a miserable existence. His prose style is the most powerful known in Tamil, yet it must be conceded that his vision of life is merely negative and destructive.

Pudumai-p-pittan has also translated a good deal into Tamil. Besides, he has thrown some hints for understanding new fiction. As a short story writer, his stories can be compared with advantage to many of the stories of Western writers. His chief short stories are : "Oru Nāḷ Kaḻintatu" (One Day Has Passed ; on the daily life of an impoverished writer), "Kaḍavuḷum Kāṇḍasāmi Piḷḷaiyum" (God and Kandaswami Pillai) and "Manakkugai Ōviyaṅgaḷ" (Frescoes in the Cave of the Mind).

PUKAḺĒNDI-P-PULAVAR (fl. 13th cent.). Poet from Kaḷathūr in Thoṇḍainād ; he is the author of *Naḷa Veṇbā* (q.v.), *Irattiṇa-ch-churukkam*, and *Ceñchi-k-Kalambakam*. He is also reputed to be the author of such popular ballads as *Kōvalaṇ Kadai*, *Tēsiṅgu Rājaṇ Kadai*, etc. He is a well-known master of *Veṇbā* (q.v.) metre, so much so that he has latterly been praised with the words: "Veṇbāvil Pukaḻēndi".

PUKKARAṆĀR (fl. before 10th cent.). Author of *Pukkaraṇār Mandiram*, a book on magic.

PULATTUṞAI MUṞṞIYA KŪḌALŪR KIḶĀR. See *Kūḍalūr Kiḷār*.

PULAVAR, AIDU-RUSU-NAYIṆĀR. See *Aidu-rusu-nayiṇār*.

PULAVAR, ĀRIYAPPA. See *Āriyappa Pulavar*.

PULAVAR, CHIṆṆAKKUṬṬI. See *Chiṇṇakkuṭṭi Pulavar*.

PULAVAR, CHIṆṆA-T-TAMBI. See *Chiṇṇa-t-tambi, Pulavar*.

PULAVAR, EṆṆAYIṆĀ. See *Eṇṇayiṇā Pulavar*.

PULAVAR, KAḌIKAIMUTHU. See *Kaḍikaimuthu Pulavar*.

PULAVAR, KAṆAKASABAI. See *Kaṇakasabai Pulavar*.

PULAVAR, KAṆAPADI. See *Kaṇapadi Pulavar*.

PULAVAR, KANDASĀMI. See *Kandasāmi Pulavar*.

PULAVAR, KĀSIM. See *Kāsim Pulavar*.

PULAVAR, KUMĀRASĀMI. See *Kumārasāmi Pulavar, Chunnākam*.

PULAVAR, MADĀṞU SĀHIBU. See *Madāṟu Sāhibu Pulavar*.

PULAVAR, MAṆṆAR PERUMĀḶ. See *Maṇṇar Perumāḷ Pulavar*.

PULAVAR, NĀKAMAṆI. See *Nākamaṇi Pulavar*.

PULAVAR, OPPILĀMAṆI. See *Oppilāmaṇi Pulavar*.

PULAVAR, PAḌIKKĀSU. See *Paḍikkāsu Pulavar*.

PULAVAR, PAVAḶAPPĀḌI. See *Pavaḷappāḍi-p-Pulavar*.

PULAVAR, PICHCHAI IBURĀHIM. See *Pichchai Iburāhim Pulavar*.

PULAVAR, POYYĀMOḺI. See *Poyyāmoḻi-p-Pulavar.*

PULAVAR, PUKAḺĒNDI. See *Pukaḻēndi-p-Pulavar.*

PULAVAR, SĀNTUP. See *Sāntu-p-Pulavar.*

PULAVAR, SARAVAṆA-MUTTU. See *Saravaṇa-muttu Pulavar.*

PULAVAR, SARKARAI. See *Sarkarai-p-Pulavar.*

PULAVAR, SATTI-MUṞṞA. See *Satti-muṟṟa-p-Pulavar.*

PULAVAR, SĒHUMADĀṞU SĀHIB. See *Sēhumadāṟu Sāhib Pulavar.*

PULAVAR, SĪṆI SARKARAI. See *Pulavar Sīṇi Sarkarai.*

PULAVAR, SIVA-SAMBU. See *Siva-sambu Pulavar.*

PULAVAR, SOKKALIṄGA. See *Sokkaliṅga-p-Pulavar.*

PULAVAR, SŌMASUNDARA. See *Sōmasundara Pulavar.*

PULAVAR, SŪḌĀMAṆI. See *Sūḍāmaṇi-p-Pulavar.*

PULAVAR, UMAṞU. See *Umaṟu Pulavar.*

PULAVAR, VAṆṆA-K-KAḶAÑCHIYA. See *Vaṇṇa-k-Kaḷañchiya Pulavar.*

PULAVAR, VĪRABATTIRA. See *Vīrabattira Pulavar.*

PULAVAR KUḺANDAI (1906-). Author of *Rāvaṇa Kāviyam* (Epic of Rāvaṇa ; 1946), which glorifies Rāvaṇa as against Rāma.

PULIPPĀṆI (fl. 8th cent. ?). Writer from Paḻaṇi ; he was the author of *Vaittiyam Ainnūṟu*, on medicine, and *Pulippāṇi Sōdiḍam*, on astrology.

PULLAṄGĀḌAṆĀR (fl. 5th cent. ?). Writer from Nallūr in Muḷḷināḍ ; he was the author of *Kainnilai* (q.v.), one of the Padiṉeṇkīḻ-k-kaṇakku (q.v.) works.

PŪLŌKA SIṄGA MUDALIYĀR (fl. 19th cent.). Writer from Jaffna, Ceylon ; he was the author of *Tiru-ch-chelvarāsar Kāppiyam.*

PŪMAṆI. Modern fiction writer with leftist leanings, whose original name is Māṇikkavāsagam. His chief novel *Piṟaku* (And Then) deals with the changes that have taken place in the countryside since Independence. He has also a collection of short stories (*Vayiṟukal*) to his credit. He employs the dialectical form of Tamil peculiar to the Tirunelvēḷi district of Tamilnadu in his novels. In 1985, he has pub. *Neivedyam* (Offering).

PŪNDURUTTI NAMBI KĀḌAVA NAMBI (fl. 10th cent.). Writer from Pūndurutti ; he was the author of two hymns on Siva shrines, which are included in the *Tiruvisaippā* (q.v.).

PUNJA, PATTOTMOGAR R. RANGANATHA (b. 1892). Author of *India's Legacy, the World's Heritage. Vol. I, Dravidian* (Mangalore, 1962).

PUṞAM. Tamil literary term ; one of the two divisions of *Poruḷ* (q.v.), dealing mainly with war. Its main divisions or *tiṇais* (q.v.) are 7, which are further divided into *tuṟais* (q.v.).

PUṞA-NĀṈŪṞU. One of the anthologies included in the *Eṭṭu-t-tokai* (q.v.), containing 400 poems in *āsiriyam* (q.v.) metre, on Puṟam (q.v.) theme ; about 165 poets, including kings and women have contributed to this collection. The poets were unflinching advisers and faithful friends of the rulers ; they even averted wars by intervening between agitated kings and advising them suitably. They were wise, practical and very influential. Mainly these poems are about the kings of the three Tamil countries, besides feudatory chieftains, ministers and warriors ; in all 139 patrons come into the picture and hence their historical value. *Puṟa-nāṉūṟu* has an ancient commentary on the first 266 poems ; the rest have been graced with short notes by Dr. U.V. Suvāminātha Aiyar (q.v.) in his edition of *Puṟa-nāṉūṟu*. The work has a modern and exhaustive commentary by Avvai Duraisāmy Piḷḷai.

PURĀṆA SĀKARAM (before 10th cent.). An epic of ambitious size in *veṇbā* (q.v.) metre, but now lost.

PUṞAPPORUḶ VEṆBĀ MĀLAI. An elaborate grammar on the *Puṟam* (q.v.) theme ; it is said to be based on the *Paṉṉiru Paḍalam* (q.v). It differs in many respects from the section on Puṟam in *Tol-kāppiyam* (q.v.). It is divided into 13 chapters, dealing with the grammar aspect in 19 *āsiriyam* (q.v.) sūtras and 341 *koḷus* or explanations ; illustrations for this grammar are given in 361 *veṇbās* (q.v.). The later commentary on *Pura-nāṉūṟu* (q.v.) follows this work.

PUṞA-T-TIRAṬṬU. An anthology of 1570 poems from various works, compiled in the 15th cent. on the model of *Tiru-k-kuṟal* (q.v.). The poems are arranged under the traditional divisions : *aṟam* (dharma), *poruḷ* (artha) and Kāmam (Kāma). Poems are taken from *Muttoḷḷāyiram* (q.v.), *Irāmāyaṇam* (q.v.), *Pāradam* (q.v.), ethical works, and Jaina and Buddhist epics.

PŪRIKKŌ (fl. 2nd cent. ?). Compiler of *Kuṟundokai* (q.v.), a Sangam anthology.

PŪRṆALIṄGAM PIḶḶAI, M.S. (1866-1947). Writer from Tirunelvēli. Besides his English books on Tamil literature, e.g., *History of Tamil Literature* (1929), he has written many prose-works in Tamil. His observations are pro-Dravidian and daring. He has also written fiction. He pub. *Rāvaṇa the Great, King of Laṅkā* (1930), *Tamil India* (Madras, 1945), *Ten Tamil Saints* (1917) and *Saint Māṇikkavāchakar : His Life and Teachings* (1929). He also pub. an English version of *Kuṟaḷ* (1942) and *Critical Studies in Kuṟaḷ* (1929).

PURUḌAR, MAṆḌALA. See *Maṇḍala Puruḍar.*

PURŪRAVA CHARITRA. See *Aiyaṉ Perumāḷ Sivanda Kavirāyar.*

PURUSHŌTHAMA NĀIDU. Scholar, who rendered into modern Tamil the old maṇipravāḷa commentary on *Tiruvāymoḻi* (University of Madras, 2 vols. 1956).

PURUSHŌTTAMA NAMBI (fl. 10th cent). Poet, whose hymn of Śiva is included in the *Tiruvisai-p-pā* (q.v.).

PUTTAM VĪḌU. See *Hephzibah Jesudasan.*

PUTTAMITTIRAṈ (fl. 11th cent.). Poet from Poṉpaṟṟi in Tanjore ; he was the author of *Vīrasōḻiyam* (q.v.), a grammatical work. He was patronized by the Chōḻa king Vīra Rājendra.

PŪVAI AMUDAṈ. Modern author, who writes short stories for his children. His *Bāla Chandru* is an important novel for children.

PŪVAI KALIYĀṆASUNDARA MUDALIYĀR (fl 20th cent.). Poet from Pūvai ; he is the author of poetical works like *Tiruvāṇmiyūr Purāṇam*, etc. He also rendered into prose many *Purāṇas*.

PŪVAṆṆAṆ (V.D. Gōpālakṛishṇan ; 1932-). Writer from Madras, who is noted for his children's literature : poems, short stories, plays, etc. Several of his stories, novels and dramas have won prizes. He ed. a children's weekly in Tamil (1955-56). Along with Aiyaswāmi (q.v.), he compiled and pub. for the first time an anthology for children, entitled *Muttu Kuviyal* (A Heap of Pearls).

PUVIARASU (1931-). Poet, who represents the transition from traditionalism to modernism. He is an experimentalist among the Progressives. He writes free verse poetry (e.g., *Puvi Arasu Kavidaikaḷ*). A leftist, he regards Jesus as the revolutionary, who fought against the conservatism of his times. He appears to have been influenced by the *Bible*.

R

R.V. See *Ārvi*.

RĀDHĀ, M.R. Modern Tamil actor, who stages his dramas including *Rattak Kaṇṇīr*, *Kīmāyaṇam*, satires on society.

RADHĀMAṆĀḶAṆ, K.G. (1925-). Novelist, whose works are connected with "Dravida" movement and depict predicament of the individual and social conflicts. His chief works are : *Maṇappuyal*, *Killaṛai Kuyil*, *Pālai Vaṇam*, *Aṇṇam*, *Sabadham*, etc. He has written short stories and essays as well.

RĀGHAVACHCHARIYĀR, SRĪNIVĀSA. See *Srīnivāsa Rāghavachchariyār*.

RĀGAVA IYANGĀR. See *Irāgava Aiyaṅgār, M.*

RĀGAVA IYENGAR, R. See *Irāgava Iyengar, R.*

RĀGHAVAN, SRĪNIVĀSA. See *Srīnivāsa Rāghavan, A.*

RĀGHAVAṆ, THĒVŪR SUBRAMAṆYA (1897-). Author of *Makers of Modern Tamil* (Madras, 1965) and *Nine Tales from Tamil Classics* (Madras, 1959 ; 2nd ed. 1960).

RAGHUNĀTHAṆ, N. Translator of *Six Songs from Pattuppāṭṭu* (Madras, 1978).

RAGHUNĀTHAN, T.M.C. (1923-). Writer from Tirunelvēli ; he has published about 20 books : *Pudumai-p-pittaṇ Varalaṛu* (one of the best biographies in Tamil), *Puyal* (novel), *Raghunāthaṇ Kadaikaḷ*, *Sandippu, etc.* (short story collections), *Ilakkiya Vimarsaṇam* (literary criticism), *Tandaiyiṇ Kādali* (tr. novel from Gorky) and *Raghunāthaṇ Kavidaikaḷ* (poetry). His novel *Pañchum Pasiyum* (Cotton and Hunger ; 1953) portraying the revolt of the oppressed weaver community, has been translated into Czech and other languages. He has also written a critical work on Subramania Bhārati (1982). Raghunāthan is a conscious propagandist of the progressive school of writing.

RAHMĀṆ, M.A. (1929-). Modern writer ; he is noted for his short story collection, *Marapu* and children's literature. He has been editing his literary magazine 'Iḷampirai' since 1960.

RĀJACHŪḌĀMAṆI, P.R. Modern writer, who wrote a number of folklore stories and some of [them were adapted from English. Of these folklores, the most famous is *Eṇ Peyar Eṇṇa* ? (What is My Name ?), in which the young one of a fly forgot its name and so went on asking the calf, the cow, the shepherd, etc. its name. In the end it asked the horse which, as if in answer, neighed

This neighing sound "I" suddenly reminded the fly of its own name. "Ī" in Tamil means fly.

RĀJADORAI, S.V. Scholar, whose *Existentialism* was reprinted in 1983.

RĀJAGŌPĀLA AIYAṄGĀR, M.R. Scholar, who has pub. *Tirukkuṟaḷ, with English translation* (Madras, 1950).

RĀJAGŌPĀLA PIḶḶAI, C. Translator into English of *Naḷaveṇbā* and *Nāṉmaṇi Kaḍigai* (Madras, 1879).

RĀJAGŌPĀLA RĀO, TEKUMALLA. Author of *A Comparative Prosody of the Dravidian Languages* (Madras, 1913).

RĀJAGŌPĀLĀCHĀRI, CHAKRAVARTTI (1876-1973). An outstanding politician and veteran statesman from Salem. A prolific prose-writer, having written about 40 works, he is famous as a story-teller to children. He has written also short stories. His popular works are the *Vyāsar Virundu*—the *Mahābhārata* in prose, *Chakravarti Tirumagaṉ*—the *Rāmāyaṇa* in prose (which won the Sahitya Akademi award) and *Rājāji Kadaikaḷ*, a collection of short stories. Rājāij's stories with their broad humanism describe the life of the poor and oppressed, often disclosing his Gandhian attitude to social reconstruction. The best known of his stories is "Dēvāṇai". Rājāji is also noted for his studies of the *Kuṟaḷ* (1965) and *Tirumandiram*. He also wrote *Avvaiār, a Great Tamil Poetess* (Bharatiya Vīdya Bhawan, Bombay, 1971).

Rājāji's commentaries on the *Gītā* and the Upańishads, his exposition of the teachings of Tirumular and Śrī Rāmakṛishṇa, as also his political and polemical writings, have enirched modern Tamil prose and given it a sense of puissance, agility and versatility.

RĀJAGŌPĀLAṈ, KOḌUMUḌI (1913-). Writer and freedom fighter; he authored *Chāṇakki-yaṉiṉ Āṭchikkalai, Mackiavelliṉ Āṭchikkalai, Hopsiṉ Ātchikkalai, Aristoṭiliṉ Āṭchikkalai, Lockiṉ Āṭchikkalai*, etc. (all on statecraft).

RĀJAGŌPĀLAṈ, KU. PĀ. (1901-44). Writer from Madras. An outstanding short story writer, belonging to the Maṇikkoḍi (q.v.) group, perhaps second to Pudumai-p-pittaṉ (q.v.), he had a subtle psychological approach to characters. His short story collections are *Kaṇakāmbaram* and *Puṇarjaṉmam*. His chief short story is "Viḍiyuma" (Will the Dawn Come ?). He has also left some free verse, essays on literary criticism, and a drama, *Ahalyai*. His unifinished novel *Verōṭṭam* (The Roots ; 1944) employed a new technique to deal with an unconventional theme.

RĀJA MĀNICKAM PIḶḶAI, M. (1907-67). Writer from Kurnool, Andhra ; he has pub. *Sinduveḷi Nākarikam, Pallavar Varalāṟu, Chōḷar Varalāṟu* (all history) ; *Periya Purāṇa Ārāychchi, Saiva Samaya Varalāṟu* (research), etc. His work in English is : *The Development of Śaivism in South India, A.D. 300-1300* (1964).

RĀJAMĀṆIKKAM, FATHER. He republished in 1967 under the Tamil title *Aḍiyār Varalāṟu*, a Tamil prose version of Portuguese original *Flos Sanctorum* on the lives of saints, written in the 16th century.

RĀJĀ MUDALIĀR, J. (1900-). Modern writer. He has pub. more than 25 books : *Maṟaimālaiyaḍhikaḷ Varalāṟu, Vā. Vē. Su Aiyar* (biographies), etc.

RĀJANĀRĀYAN, K. (1924-). Good short story writer from Idaisevel, Tirunelvēli district ; he has pub. *Kadavu, Vēṭṭi, Appāpiḷḷai Amma Pillai, Karisal Kathaikaḷ* (1984), *Kothai*

Paruthi (1985 ; short story collections), *Tamilnāṭu-k-Kadaikaḷ* (folk stories) ; *Gōpalla Girāmam* is an incomplete novel ; it is a long list of diverting and sometimes harrowing episodes concerning a sect of people, who migrated to a particular region in Tamil Nadu. His chief short story is "Puṛappāḍu" (Start for Funeral ; 1975). *Thatha Sonna Kathaikaḷ* (1984) is a collection of folk-tales retold by him.

RĀJAM KṚISHṆAN, Mrs. (1925-). A popular novelist and a prolific writer, she has written more than a dozen novels, e.g., *Kuriñchittēn*, *Vaḷaikkaram*, etc. and is known for her strong views on questions concerning the position of woman in society. She has also written a number of short stories and had won prize in an international short story competition conducted by "Kalki" in 1958. Her biography (1965) of Dr. Raṅgāchari (1882-1934), the greatest surgeon in his day, is as interesting as short story.

RĀJAPPA KAVIRĀYAR (fl. 17th cent.). Poet from Mēlakaram ; he composed two Śaiva works : *Kuṟṟāla Sthalapurāṇam* and *Kuṟṟāla Kuṟavñchi* (q.v.).

RĀJARĀJĒSVARA NĀḌAKAM (10th cent.). Drama, acted in the Tanjore temple, now lost. Perhaps it was about Rāja Rāja Chōḻa I and his achievements.

RĀJĀRĀM, KŌ. Modern poet, who has made notable contributions to Tamil poetry. He is noted for his progressive ideology.

RĀJĀRĀM, M. See *Raṅgarājaṉ "Sujāthā"*.

RĀJĀRĀM GOVINDA RAO (fl. 19th cent.). Writer from Tanjore ; he belonged to a Māratta family. He worked under the Māratta king at Tanjore and wrote *Sri Bakta Līlāmirdam*, an ambitious work of 5397 stanzas, on the lives of 82 devotees like Jayadēvar, Tulasidās, Kabīrdās, etc.

RĀJARATṆAM, P. Author of *Hindu Tales of Wit and Humour* (Madras, 1908 ; compiled and paraphrased in English from *Kathāchintāmaṇi* and *Paramārtha Guruviṇ Kathai* by Beschi).

RĀJARĪGAM, DĒVANĒSAṆ. Author of *The History of Tamil Christian Literature* (Madras, 1958).

RĀJAVĒLU. KU. (1920-). Writer from Salem ; he has pub. many books : *Kādal Tūṅgukiṟadu*, *Aḻaku Āḍukiradu*, *Sālai Ōram* (all novels), etc.

RĀJAM, S. Publisher, who spent his whole fortune in the fifties on production of the most important major Tamil classics with the help of the best scholars available in Tamilnadu. About 40 volumes were released by him at one rupee each.

RĀJAM AIYAR, B.R. (1872-98). Writer from Madurai. He was editor of "Prabuddha Bhārata" in English and author of *Kamalāmbāḷ Sarittiram* (q.v. 1893), which is often described as the first real novel in the Tamil language. A Yogi, Rājam Iyer was one of the inheritors of unfulfilled renown in modern Tamil literature. He was also known as Śiva Subramaṇya Iyer and was given to philosophy and mysticism. Some of the writings of the author in the "Prabuddha Bhārata" have been collected in an anthology under the title : *Rambles in Vedānta*.

RĀJAM SĪTĀRĀMAṆ. Modern poet and author of *Bālar Iyaṟkai Pāḍal* (Nature Poetry for Children), which contains a collection of photographs instead of illustrations. His *Eṇṇiyadu Naḍakkavillai* (The Thought That Failed) is a collection of a different type, in which all the stories have the same title.

RĀJAṆ, S.N.K. (1922-). Writer from Satyamaṅgalam, Coimbatore district. He has published more than 25 books : *Rāṇiyiṇ Rahasiyam*, *Erinda Vīḍu* (both novels), etc.

RĀJAṆ, T.S.S. Author of the biography of V.V.S. Iyer (q.v.) and his autobiography *Niṇaivu Alaikaḷ* (Waves of Thought ; 1947) is one of the best in Tamil.

RĀJĒNDRA CHŌḺAṆ. Writer, who is noted for his *Eṭṭu Kathaikaḷ* (1984), a short story collection.

RĀJENDRAṆ, M. 'MI. RA.' (1938-). Progressive poet, who won the Tamilnadu Government award for his free verse poems. His *Kaṇavugaḷ* + *Kaṟpaṇaigal* = *Kāgidaṅgaḷ* speaks of disappointed love as dreams and hopes becoming paper poetry, not fulfilled. His satirical poem in the collection *Ūsikaḷ* (Needles) are sharp, crisp, witty and sardonic.

RĀJĒSWARI PADMANĀBHAṆ, AṆUTTAMĀ (1922-). Novelists ; has pub. more than 10 books : *Maṇal Vīḍu*, *Naindauḷḷam*, *Kĕṭṭa Varam*, etc. (all novels). She has also written a number of short stories, wherein she modestly confines herself to the family and home.

RAJI. See *Naṭēsan, N. 'Raji'*.

RĀMA CHANDRA CHETTIAR, C. (b. 1888). Writer from Coimbatore, who has pub. 10 books : *Sīṟu Kadai-t-tiraḷ*, *Kōyil Pūṇāihal* (short stories), *Kādaliṅgaṇ Muttu* (travel), *Koṅgunāṭṭu Varalaṟu* (history), etc.

RĀMACHANDRA DĪKSHITAR, V.R. Scholar, who was the author of *Studies in Tamil Literature and History* (London, 1930 ; 2nd ed., University of Madras, 1936), *Origin and Spread of the Tamils* (1947, 2nd ed. 1971) and *Śilappadikāram Translated with an Introduction and Notes* (With a Foreword by Jules Bloch ; Oxford, Madras, 1939). He also pub. *Tirukkuṟal of Tiruvaḷḷuvar* with English tr. (Adyar Library, Madras, 1949).

RĀMACHANDRA KAVIRĀYAR. See *Irāmachchandira Kavirāyar*.

RĀMACHANDRA SARMĀ, K. (1908-). Writer from Oottu-k-Kāḍu, Tanjore district ; he tr. into Tamil under the title *Saṅgīta Ratnākara* (a work on music from Sanskrit) and compiled the *Kambar Tamil Akarādi* (dictionary).

RĀMACHANDRAṆ, A.K. (1912-). Writer from Tiruchi district ; he has pub. *Māji Maṇaivi*, *Puñchirippu*, etc. (short stories), *Kāndarva Vāḻkkai* (novel), etc.

RĀMACHANDRAṆ, C.E. (1929-). Author of *Historical Studies in Pattupāṭṭu* (University of Madras, 1969).

RAMACHANDRAN 'UMĀCHANDRAN'. Novelist, who during the period 1940-60, wrote a number of novels on social and other themes.

RĀMAKRISHṆAIĀH, KORADA. Author of *Dravidian Cognates* (University of Madras, 1944). It is a comparative dictionary of the Dravidian Languages. The words are in Roman and Telugu scripts. His another work is : *Studies in Dravidian Philology* (Madras, 1935).

RĀMAKṚISHṆAN, P.V. (1927-). Novelist and short story writer, who has authored

Thaṅkam and *Nīrōṭṭam* (novels), *Tharma Thari-saṉam* (short story collection) and *Kaṉavukkiḷi* and *Kuyil Thoṭṭam* (both novella).

RĀMAKRISHṆAṆ, V. (1921-). Writer from Tanjore ; he has pub. more than 20 books : *Kambaṉum Milṭaṉum*, *Siṟiyaṉa Chindiyādāṉ*, *Kaṟpiṉ Kaṉali*, etc. (all criticism). In his first work (1962), he attempts to evaluate the greatness of two poets : Kambaṉ and Milton.

RĀMALIṄGA (fl. mid 19th cent.). Saint-poet, who followed the path of Tāyumānavar (q.v.). He espoused compassion and was the unique singer, who devised practical measures to alleviate poverty and hunger.

RĀMALIṄGA ADIKAL. See *Irāmaliṅga Suvāmikaḷ*.

RĀMALIṄGA SUVAMIKAL. See *Rāmaliṅgar*.

RĀMALIṄGAM, M. (1939-). Scholar, whose *Navēl Ilakkiyam* (Novel Literature, 1972) elaborately discusses the theory of the novel in the light of Western criticism. In his *Punaikatai Vaḷam* (The Wealth of Fiction, 1973), he has critically assessed the literary merits of 12 fiction writers in terms of the literary canons evolved in the West. His *Vitutalaikkuppin Putiya Tamil Chirukataikaḷ* (1977) is a critical study of modern short stories after Independence. He has also written novels, e.g., *Poyyāna Iravukaḷ* (Meaningless Nights, 1973). He has received several awards. He is Professor of Tamil, Government College (Men), Kumbakonam.

RĀMALIṄGAM PILLAI, V. (1888-1972). Renowned nationalist poet, who belonged to Namakkal. Known for his patriotic songs, that inspired the masses during the freedom struggle, he wrote a few novels, among which mention may be made of *Malaikallan*, *Mamanmahal* and *Karpakavalli*. He also wrote a biography (*Eṅ Katai*, 1944) and a comm. on *Tirukkuṟal* (q.v.).

RĀMALIṄGAR (1823-74). Saint-poet, who lived for many years in Madras. He was married but lived like a recluse. A poet with a social commitment, he was a revolutionary thinker and reformer. Universal love, compassion, equality of man and immortality of life were the aims and subjects of his poems. In 1865, he started a society to spread his message of 'Jīva Kāruṇyam' (compassion to all life). The objectives were to abstain from killing animals and eating meat ; to abolish religious sacrifices and superstitious beliefs ; and to eradicate caste, communal and other artificial social differences with a view to developing love for all life, thereby bringing unity of mankind. He was fascinated by the *Tirumuṟai* form of poetry, if his six *Tirumuṟais* comprising more than a thousand verses are any indication. He also composed more than a thousand verses in the *Viruttam* metre of Tamil poetry. He had a conviction that poetry has the sole purpose of singing the praise of the Lord, whose compassion and munificence are immeasurable. He was a powerful force in the revival and strengthening of modern Hinduism, working hard for bridging the gap between Śaivism and Vaishṇavism. His *Śrī Rāmaṇāthattiruppadikam*, *Ilakkumi Tōttiram* and his other works show this approach at work. Simplicity of diction is one of the chief characteristics of his poetry. *Maṇumuṟai Kaṇḍavāchakam* (on the legendary story of Maṇu Nīti Chōḷa, who is said to have ordered the execution of his own son for accidentally killing a calf) and *Jīvakāruṇya Oḻukkam* are his prose works. His prose sentences are lengthy and florid. He is known to have given touching expositions of *Periya Purāṇam* (q.v.).

RĀMĀMIRDAM, L.S. (1916-). Short story writer ; he has published *Idaḻkaḷ*, *Pachchai-k-Kaṇvu*, *Kaṅgā*, *Alaikaḷ Añchali*, etc. (all short stories), and *Putrā* and *Abitā* (novels). His vision is traditional and puranic. He, like Mouṇi (q.v.) has a peculiarity of his own in using words. His prose, because of its sound manipulation reads like poetry. He succeeds very well in unfolding the inner workings of the mind, using the stream-of-consciousness technique. His chief short story is "Itaḻkaḷ" (Petals, 1961). His non-fiction book is *Pāṟkadal* (1984).

RĀMAMŪRTHY, D. (1916-). Author of *Kāḷiyiṉ Kaṇgaḷ* (short stories), *Uḍainda Vaḷaiyal*, *Vāṇa-t-tārakai*, *Kudisai* (1977), etc. (novels).

RĀMAMŪRTHY, P. Marxist leader and author of *Viḍuthalai Pōrum Dirāviḍa Iyakkamum* (Freedom Struggle and the Dravidian Movement ; 1983).

RĀMAMŪRTI, SARŌJĀ. See *Sarōjā Rāmamūrti, Smt.*

RĀMAMŪRTI, T. Modern writer from Madras. His novel *Kuḍisai* (1976) depicts the unsophisticated life of a family in a village, which is only concerned with sex and food. The characters in the novel wallow in mud but they too have some sort of self-imposed moral codes.

RĀMA NĀṬAKAM. See *Irāma Nāḍakam*.

RĀMANĀTH, SARASWATĪ. See *Saraswatī Rāmanāth, Smt.*

RĀMANĀTHAN , ARU (1923-). Writer from Kandaṇūr, Rāmnāḍ district ; he is the author of *Vāṇavil*, *Rājarāja Chōḻan* (plays), *Kadānāyaki*, *Ambikāpadi*, *Paḻaiyaṇūr Nīli* (short stories), *Vīra Pāṇḍiaṉ Maṇaivi* (a historical and voluminous novel describing the collapse of the Pandiyas in the age of Kulottunga III), *Pāṇḍavar Vanavāsam* (another historical novel) and a study on Bhāratidāsaṇ (q.v.).

RĀMANĀTHAṆ, POṆṆAMBALAM. Author of *The Encyclopaedic English-Tamil Dictionary* (Vol. I covering upto the word "Sparre" ; Madras, 1936).

RĀMANUJAN, A.K. Author of *The Interior Landscape* (tr. of classical Tamil poems ; Indiana University Press, Bloomington, 1967). He has also tr. (1981) 83 poems of Namāḻvār, pub. by the Princeton Library of Asian Translations.

RĀMASĀMI IYENGAR, V. See *Vā.Rā.*

RĀMA SUBBIĀH. Author of *A Lexical Study of Tamil in Lower Pearak* (University of Malaya, Kuala Lumpur, 1966).

RĀMASUBRAMANIAM, V. 'AUNDY' (1897-1982). Writer, who ed. "Strī-dharma", Tamil monthly from Madras. His important works are : *Māmiyār Purāṇam*, *Maṅgalyam Maṇḍodari*, *Some Forgotten Aspects of Playwriting* (English) and 9 plays. He was a playwright and actor too. He was Founder of the Academy of Theatrical Research, Madras.

RĀMASWĀMY, P. Modern writer, whose *Aṉṉapaṟavaikaḷ* (Swans) is a collection of short stories, meant for children.

RĀMASWĀMY, S. 'CHŌ'. Modern satirist, who is known for his dramas *Tughlak* and *Sambhāvāmi Yugē Yugē* ; in the latter Srī

Krishṇa, who takes birth to end corruption is being branded a lunatic and is sent to an asylum by an officer of the Public Works Department and an advocate. A popular satirist, he edits "Tughlak", a fortnightly.

RĀMASWĀMY, SUNDARA. See *Sundara Rāmaswāmy*.

RĀMASWĀMI AYYAṄGĀR, D. Scholar, who pub. *Tiruppāvai, with an English Rendering* (2nd ed., Kancheepuram, 1957 ; reprint Madras, 1967).

RĀMASWĀMI IYER, L. VIŚWANĀTHA. Modern scholar, who is known for his research articles, e.g., "Aphaeresis and Sound Displacement in Draviḍian", "Draviḍian Notes", "Draviḍic Sandhi", "Draviḍic Studies", "A Few Draviḍian Linguistic Perspectives", "The History of Tamil-Malayalam Alveolar Plosive", "The Linguistic History of Certain Dravidian Words", Problems of Dravidian Linguistics", etc.

RĀMASWĀMI SĀSTRI, K.S. (b. 1878). Author of *A Primer of Tamil Literature, from the Sangam age to the Twentieth Century* (Maḍras, 1953) and *The Tamils and Their Culture* (Annamalai University, 1967).

RAMASWAMY, M.N. Modern writer, who is noted for his short story collection : *Vāl̤athu-dippavargal* (1985).

RAMAṆA MAHARSHI (1879-1950). Saint-writer, who was born in the village of Tiruchuḷi in Rāmnāḍ district of Tamilnadu. Ramaṇa had his early education at the American Mission School. At the age of 17, he proceeded to Aruṇāchala, where he practised penance in a cave of the hill for several years. At the age of 28, he attained realization and came to be regarded as Ramaṇa Maharshi. He was introduced to the outside world by Paul Brunton's works : *A Search for Secret India* and *The Message of Aruṇāchala.*

Ramaṇa was the author of *Aruṇāsala Tudi Pañchakam*, *Ubadēsa Undiyār* and the *Uḷḷattu Nār̤padu*. He also tr. the *Dēvikā Hōtram* and *Vivēka Chūḍāmaṇi* from Sanskrit. His one prose work : *Ñāṇ Yār* (Who am I ?) seeks to prove that by self-enquiry, one can be free from sorrow.

RAMAṆI, VIMALĀ. See *Vimalā Ramaṇi.*

RĀMIAH, B.S. (1905-83). Writer from Batlaguṇḍu, Madurai district ; he has published *Malarum Maṇamum*, *Naṭchattira-k-Kul̤andaikaḷ* (short stories), *Nandāviḷakku* (novel), *Tērōṭṭi Makaṇ* (The Charioteer's Son), *Patachchōr̤u*, *President Pañchāṭcharam*, *Malliyam Maṅgaḷam* (plays), etc. The drama *Tērōṭṭi Makaṇ* (1957) is on the story of Karṇa, a hero of the Mahābhārata War and has been popular on the stage. He was editor of "Maṇikkoḍi" and his magazine encouraged short story writing, He himself wrote 300 and odd stories, many of them for his magazine. His chief stories are : "Malarum Manamum" (Flower and Fragrance) and "Kuñchitapādam". His critical work is : "*Maṇikkoḍi Kālam* (1980), which won the Sahitya Akademi Award.

RĀMULU'S ENGLISH TUTOR. A popular self-teacher English-Tamil, which ran into 16th edition in 1964.

RAÑCHAṆ (1918-). Writer from Madras, who has pub. 10 books : *Piḍil Pir̤anda Kadai*, on music, *Abinaya Dharbhanam* on dance, from Sanskrit, etc.

RAṄGĀCHĀRYA, MĀLŪR. Author of

Orthography and Pronunciation in Tamil (Madras, 1914).

RAṄGĀCHĀRYA, VIJAYARĀGHAVA. Scholar, who is known for his article : "Studies in Sangam History" (*Educational Review*, 1929).

RAṄGA-DURAIVĒLAṆ (Rātulaṇ ; 1925-). Writer from Rangoon ; he has pub. *Captain Makaḷ, Kaḷvaṇiṇ Kādal*, etc.) (all translated novels) ; *Pushkin Kadaikaḷ* (short stories from Pushkin), *Inspector General* (novel from Gogol), etc.

RAṄGANĀTHA MUDALIĀR. See *Araṅganāda Mudaliyār*.

RAṄGANĀTHAṆ, S. See *Ñaṇakūttan*.

RAṄGANĀTHAṆ, T.J. (1901-74). Writer, who is noted for his short story collection *Chantaṇak Kāvaḍi* and children literature (Rōja Peṇṇ ; The Rose Girl ; *Pappavukku—Gandhi*). He wrote some brilliant short stories full of intense humanism and stark realism, e.g., "Noṇḍikkiḷi' (The Lame Parrot), in which the heroine defies society and decides to remain unmarried throughout her life. He worked for some time for the nationalist weekly 'Lōkōpakāri' and wrote numerous elegant essays. He edited 'Mañchari' for a long time and was a regular contributor of articles to various magazines. For children, he translated *Alice in Wonderland* from English into Tamil as *Alamuviṇ Adisaya Ulagam* (Alamu's Wonderful World).

RAṄGANĀYAKI, T. (Kumudini ; 1905-). Writer from Srigangam, Tiruchi district. He is author of *Tivāṇ Makaḷ* (novel), *Nanduviṇ Pirandanāḷ* (short stories), etc.

RAṄGANĀYAKĪ MAHĀPĀTRA. Author of *Inraiya Thamiḻilakkiyathil Vaḻakkum Pechuvalakkum* (Literary Style and Colloquialism in Tamil Writing Today ; 1985).

RAṄGA PIḶḶAI (of Palaverchadu). Author of *Arichandra* (Hariśchandra), an early Tamil drama, on the story of the celebrated King Hariśchandra, the martyr of Truth. The drama was tr. into English in 1863 by Muthu Coomara Swāmy.

RAṄGARĀJAN, R.K. (1927-). Writer from Kumbakōṇam, who has pub. *Vāḻvē Nityā, Sumaidānki* (both novels).

RAṄGARĀJAṆ, V. (1922-). Writer from Chidambaram ; he has pub. *Pudu Vāḻu, Maṇa-p-pudir*, etc. (novels), *Srishṭi and Vāḻviṇ Vilai* (plays).

RAṄGARĀJAN "SUJĀTHĀ" (1935-). Modern popular fiction writer, who in collaboration with M. Rājārām, has written *Kāśaḷavil Oru Ulakam* (The World in the Size of a Coin), a book on electronics and the use of computers. An electronics Engineer, his chief works are : *Kagitha Saṅgiligal* (novelete), *Nagaram, Devan Varugai, Vanattil Maunatarakai, Rayil Punnakai* (1984) (short stories), *Kanayazhiyin Kadaisi Pukkangal* (essays), *Dr. Narendranin Vinoda Valakku* and *Atimaikal* (dramas). Two collections of his non-fiction pieces are : *Appa Anbulla Appa* and *Oru Vignaniyin Pārvaiyil* (both 1984) ; the first on computer and the second on matter and universe. His another non-fiction work, pub. in 1985 is *Vivadangal Vimarisanaṅgal* (Discussions and Observations).

RANGARAJU, J.R. (b. 1875). Writer from Palamcottah, Tirunelvēli district ; he was author of *Rājāmbāl*, *Chandira-Kāndā*, *Mōhaṇa Sundaram*, etc., all detective novels. Written in a racy style, these novels were an instant success.

RAṄGASWĀMI ROW, P.S. Author of *The Linguistics Self-Instructor* (Madras, 1900). The vocabularies are in Tamil, Telugu, Kannada, Malayalam, Marathi and English.

RAṄGASWĀMY, R. (1922-). Writer from Mēṭṭūr, Madurai district, who has published *Suvarka Pūmi* (novel), *Kula Teivam* (short stories), etc.

RAṄGASWĀMY, T. (Vāṇidāsaṇ ; 1915-77). Writer from Villiaṇūr, Poṇḍicherry and author of *Tamiḻachchi*, *Koḍi Mullai*, *Eḻilōviyam*, *Vāṇidāsaṇ Kavidaikaḷ* (all poems), etc. He belongs to Bhārati school and sings of old love moods suited to modern times.

RAO, G. SĀMBASIVA. Author of *A Study of Dravidian Noun Formatives* (doctoral dissertation, Cornell University).

RĀSU, IRĀMASĀMI. See *Irāmasāmi Rāsu.*

RĀTULAṆ. See *Raṅga-Duraivēlaṇ Rātulaṇ.*

RĀVAṆA KĀVIYAM. Poem (1946) by Pulavara Kulandam, which consists of 2,828 *Padas*. In this work, Rāvaṇa has been portrayed as an unsuccessful hero and not as a villain.

RECUEIL DE PHRASES USUELLES POWE SEROVE A LA CONVERSATION TAMOULE. Tamil conversation Book in French (Marseille, 1873 ?).

REḌḌIĀR, VEṄKAṬARĀJULU. See *Veṅkaṭarājulu Reḍḍiār*, V.

REḌḌIYĀR, SUBBU. See *Subbu Reḍḍiyār, N.*

RENOU, LOUIS. Celebrated French Indologist and author of *The Dravidian Literatures* (from *Indian Literature*, translated from the French by Patrick Evans. New York, 1964). Originally *Les Literatures de L'Inde* was pub. in 1951.

REṬṬIYAR, AṆṆĀMALAI. See *Aṇṇāmalai Reṭṭiyar.*

RĒVATI. See *Hariharan, E.S.* '*Rēvati*'.

RHENIUS, REV. CHARLES THEOPHILUS EWALD (1790-1838). A German missionary, who worked in the C.M.S. in Madras and Tirunelvēli. A student of Irāmāṇusa Kavirāyar (q.v), he was a good Tamil scholar and prose-writer. He wrote the *Vēda-p-poṛul*, *Vēda-sāstira-ch-churukkam*, *Mōṭcha Mārkam*, etc. on Christian themes, and *Pūmi Sāstiram* on geography, and *Ilakkaṇa Nūl Churukkam* on Tamil grammar ; he also edited Fabricius' translation of the New Testament. His *A Grammar of the Tamil Language* (1836) ran into its 4th edition in 1888.

ROBERTSON, WILLIAM. Author of *Nūthaṇa Vivachāyam* (Modern Agriculture).

ROBINSON, EDWARD JEWITT. Author of *Tales and Poems of South India* (London, 1873 ; reprint with Tamil texts, 1957) and *Tamil Wisdom* (London, 1873 ; rev. editions 1885, 1957).

RODRIGUEZ, E.A. Author of *The Indoo Pantheon...The Sixty-four Tiruvilayadals, or the Sacred Amusements of Śiva* (1841-45).

RŌHIṆI. Author of *Tēṇ Muḷḷukaḷ* (Honey Thorns ; 1980) ; the poems reveal the real condition of the society.

RONKEL, PHILLIPUS SAMUEL VAN (b. 1870). Dutch Indologist, who wrote an article

"Dravidische Volksnamen op Sumatra" in 1918. His work is *De eerste europeesche tamilpraakkunst en het eerste malabaarsche gloassarium, door Ph. S. van Ronkel*...(Amsterdam, 1942).

ROSNY, LEON DE. French Indologist and compiler of *La Bibliotheque Tamoule de M. Ariel de Pondichery* (Paris, 1866).

ROTTLER, JOHANN PETER (1749-1836). A Protestant missionary, who worked in Tranquebar and Madras ; he compiled a Tamil-English Dictionary.

ROTTLER'S TAMIL-ENGLISH DICTIONARY. Prepared in 1830 in 4 Parts by Dr. Rottler (q.v.) and revised by Rev. W. Taylor and others. The complete dictionary formed a quarto volume of 1425 pages, dealing with about 37,000 words.

RUDIGER, J.C.C. German Indologist, whose relevant work is : *Aweiar's Kalwiorhuckam, oder Sittenspruche aus Tamulischen Palmblattern ubersetzt, mit Bemer-kungen uber Indische Gelehrsamkeit* (Hall, 1791).

RŪPĀVATI. See *Sūriya Nārāyaṇa Sāstriār.*

RUPPELT, DUSAN. Czech Indologist and author of *Indicke Novely* (Bratislava, 1953), which includes four Tamil short stories tr. by K. Zvelebil.

S

S.V.V. (fl. 20th cent.). Writer, who has pub. *Vāḻkkaiyē Vāḻkkai*, *Ullāsa Vēḷai*, *Pommi*, *Rāmamūrtti* (novels).

SABĀPADI. By Sambanda Mudaliar (q.v.), a play in four Acts, it is a farce showing the idiocy of the hero and his servant.

SABĀPADI MUDALIĀR (1837-98). Writer from Madurai ; he was the author of *Kuḻandai Vaḍivēlaṉ Piḷḷai-t-tamiḻ* (q.v.). He was teacher of Sūryanārāyaṇa Sāstriār (q.v.).

SABĀPADI MUDALIAR (19th cent.). Writer from Madras. He wrote 2 purāṇas, 25 pirabandhas, and 3 commentaries ; his *Tiruppōrūr-purāṇam* is worth mentioning.

SABĀPADI MUDALIAR (fl. 20th cent.). Writer from Kañchīpuram ; he is author of *Aruṇāsala Sadakam*.

SABĀPADI NĀVALAR (1844-1903). Writer from Jaffna, Ceylon. Editor of the paper "Ñāṇāmirdam", he also wrote the *Tīrāviḍa Pirakāsikai*, *Chidambara Sabānādar-purāṇam*, and *Yēsu-mada-Sangaṟpanirākarṇam*, an attack on Christianity.

SABĀ-RATTIṆA MUDALIĀR (1858-1928). From Jaffna, Ceylon ; he was the author of *Siva Ñāṇa Bōdam*, *Īchchura Nichchayam*, etc. being Śaivite philosophical works.

SABARIRĀJAṆ (1921-). Writer from Virudunagar ; he has pub. *Mūṉṟu Eḻuttukkaḷ*, *Kādalar Uḷḷam* (short stories), Ēḻai Paṅgāḷaṉ (tr. from Victor Hugo's *Les Miserables*), etc.

SABHĀPATHI, KANAGA. See *Kanaga Sabhāpathi, C.*

SABĀPATHY, KULĒNDRAṆ. See *Kulēndraṇ Sabāpathy.*

SABHĀPATI MUDALIYĀR, T. Author of *Selected Tamil Proverbs with Appropriate English Version* (Madras, 1898).

SACHCHIDĀNANDA SUVĀMIKAḶ (1815-89). Writer from Eesūr in Toṇḍaināḍ ; he is author of *Uttama Vādam*, *Yadārta Vādam*, etc. on religious philosophy as also of commentaries on *Kaivalya Navanīdam* (q.v.), *Pirabuliṅga Līlai* (q.v.), etc.

SACHITANANDAM. Modern poet, who has made notable contributions to Tamil poetry.

SAḌAIYAṆ TIRUKKURUKAI-P-PERUMĀḶ KAVIRĀYAR. See *Kurukai-p-perumāḷ Kavirāyar.*

SADAKAM. A Tamil literary form which has 100 *viruttams* (q.v.) in praise of deities, places etc. ; mainly ethical and religious in tone, e.g., *Taṇḍalaiyār Sadakam* (q.v.).

SADĀŚIVA PAṆḌĀRATTĀR (fl. 20th cent.). Writer from Tanjore ; he is author of histories of the Pāṇḍyas, of the Chōḷas, and of Tamil literature for two periods.

SADĀŚIVAM PIḶḶAI. See *Arnold, J.R.*

SADĀVADĀṆI SUBRAMAṆIYA AIYAR (fl. 19th cent.). Writer from Tanjore ; he was the author of *Kāḷaiyār Kōil-purāṇam*, *Kōṭṭūr-purāṇam*, etc.

SADUR AKARĀDI (1710). By Vīra Mā Muṇivar (q.v.), it is the second Tamil dictionary which bore the name 'akarādi' as its title, the first being Akarādi Nikaṇḍu (q.v.). Divided into four sections, with the words arranged alphabetically, it has about 15000 words. It gives up the traditional metrical form and purposely, includes ordinary words also. The first section deals with homonyms, the second with synonyms ; the third with technical and general terms and the fourth with rhyming words. It was revised from time to time by several scholars of the 19th century.

SĀHARAR, AMIRDA. See *Amirda Sāharar*.

SAINA MĀ MUṆIVAR (fl. 18th cent.). Author of *Siṇēndira-mālai*, a work on astrology.

SAIVA ELLAPPA NĀVALAR (fl. 17th cent.). Writer from Kāviri-p-pūm-paṭṭiṇam ; he was the author of purāṇas like *Tiru Veṇ Kāṭṭu-p-purāṇam*, *Aruṇāsala Purāṇam*, etc. on local deities.

ŚAKTI-K-KAṆAL (K.P. Palaṇisāmi ; 1931-). Poet, who follows Periasāmy Thooran (q.v.). *Murukaṇ Pukaḻmālai* is his poetical work ; he is noted for his progressive poems.

ŚĀLAI IḶANTIRAIYAN (1930-). Poet and critic, whose original name is Mahāliṅgam. He is at present in the Tamil Department of Delhi University. His poetical collections are : *Iḷamdiraiyana Kavidaikaḷ*, *Puttadu Mānuḍama*, etc. His other long poems are : *Śilambina Śirunahai* and *Kotiyuma Āmbaluma*. He has also written criticism on short story (*Tamiḻil Śirukatai*) and modern poetry (*Pudiya Tamiḻ-k-Kavidai*). *Ulaham Oru Kuḍumbam* (1963) is a collection of his 25 essays. His another work on short story is : *Śirukataichchelvam* (1966).

SALI, J.M. Modern writer, whose *Iru Kaṇgaḷ* is an important novel for children.

SĀLIṆI (Kaṇakasundari Iḷandirayaṇ ; 1933-). Essayist and research worker from Virudunagar. *Iraṇḍu Kuralkaḷ* and *Tamiḻ-k-Kaṇikal* are her essay collections.

SALISBURY, G.A. Author of *The Story of a Shrine, or the Legend of Srīraṅgam, with Explanatory Notes* (2nd ed., Trichinopoly, 1909). It is a free metrical version of the Sanskrit *Sthalapurāṇam*.

SĀLIVĀHAṆAṆ. Modern poet, whose poems are published in the anthology : *Pudu-t-tamiḻ k-Kavimalargaḷ*.

SAMAYA TIVĀKARA VĀMAṆA MUṆIVAR. See *Vāmana Muṇivar*.

SAMBANDA MUDALIĀR, PAMMAL (1873-1964). Writer from Pammal. Playwright and actor, he has written more than 100 plays. He freed the Tamil drama from the trammels of verse and brought a dignity to the stage. Many of his plays are translations from Shakespeare, Moliere and Kālidāsa. *Sabāpadi* (q.v.) may be mentioned among his plays. His *Nāḍaka Mēḍai Niṇaivukaḷ* or his Reminiscences of the Stage is an interesting work. In

1893, he founded the 'Suguṇa Vilāsa Sabhā', a body of eminent public men intent on staging respectable plays. Some of the elite of Madras acted in his plays.

SAMBANDA MUṆIVAR (fl. 16th cent.). A mutt poet from Aḻakāpuri in Paṇḍināḍ ; he was the author of *Tiruvārūr Purāṇam.*

SAMBANDA SARAṆĀLAYAR (16th cent.). Writer from the Darmapuram Mutt ; he was the author of *Kandapurāṇa-ch-churukkam*, an abbreviated version of *Kandapurāṇam* (q.v.), done under the patronage of a Mysore king.

SAMBANDAR (Ñāṇa Sambandar, Tiru-ñāṇa Sambandar ; 644-60). From Śikāḻi, one of the four major Saivite poets of the Bhakti movement, whose works are collected in the *Tēvāram* (q.v.), under the first three *Tirumuṟias* (q.v.). He is reputed to have composed 10,000 hymns, though only 384 of these are now known to us. He is said to have died at the age of sixteen on the occasion of his wedding and a later Saivite poet gives him the credit for handing over 8,000 Jainas to the gallows. He certainly indulged in religious controversy and was a strong Saivite influence. He is not as profound, sensitive or refined a poet as Appar (q.v.), but certainly his verses show a very keen sense for lilt, and there is abundant virility in his verse-acrobatics. About 23 *paṇs* (tunes) are used by him, and he has a keen ear for music. The Tamil Saivite world is inclined to accept his own opinion of himself, as "Tamiḻākaraṇ" or the "Ocean of Tamil Learning".

SAMBANDAR, MAṞAI ÑĀṆA. See *Maṟai Ñāṇa Sambandar.*

SAMBANDAR, MĀSILĀMAṆI. See *Māsilāmaṇi Sambandar.*

SĀMI, S.A. (1932-). Writer from Coimbatore ; he has pub. *Vidiyiṉ Viḷaiyāḍal* and *Poṉ Mīṉ* (both novels).

SĀMI CHIDAMBARAṆĀR (b. 1900). Writer from Srī Kaḍambūr, Tanjore. He has published *Kambaṉ Kaṇḍa Tamiḻakam*, *Eṭṭu-t-tokaiyum Tamiḻar Paṇbāḍum*, *Iḷakkiya Sōlai* (all essays), etc.

SĀMIKAḶ, KANDASĀMI. See *Kandasāmi Sāmikaḷ.*

SĀMINĀDA KAVIRĀYAR (fl. 18th cent.). Writer from Kalliḍaikkuṟichchi in Tirunelveḷi ; he was the author of *Podikai Nikaṇḍu* (q.v.) and *Sāminaḍam* (q.v.).

SĀMINĀDA KAVIRĀYAR (fl. 18th cent.). Writer from Āḻvār Kurichi ; he was the author of *Sivasaila-paḷḷu* (q.v.).

SĀMINĀDA MUDALIĀR (fl. 18th cent.). Writer from Jaffna, Ceylon ; he was the author of *Tarumaputtira Nāḍakam, Rāma Nāḍakam*, etc., being purāṇic plays.

SĀMINĀDA MUDALIAR (fl. 20th cent.). Author of *Savittiri-veṇbā.*

SĀMINĀDA PIḶḶAI (fl. 19th cent.). From Pōṇḍichery ; a Christian poet, who wrote *Nasarai-k-Kalambakam* (q.v.) and *Sēsu-nādar-piḷḷai-t-tamiḻ* (q.v.) on Christian themes. His chief work is *Ñaṇādikka-rāyar Kappīyam*, an epic trying to give a Biblical colouring to the hero's life.

SĀMINĀDA TĒSIKAR. See *Īsāṇa Tēsikar.*

SĀMINĀDAM. By Sami-k-Kavirāyar (q.v.), it is a grammar on the five traditional Tamil themes in 213 Sutras ; only a portion of the work, dealing with letters, is published. It is based on *Naṉṉūl* (q.v.).

SĀMINĀTHA AYYAR, T.A. Author of *English and Tamil Pocket Dictionary* (1905), *The Gem Dictionary, English and Tamil* (Madras, 1913) and *The School Dictionary, English-English Tamil* (1909 ; its 18th ed. was pub. in 1964). Earlier, in 1904, he authored *The English and Tamil Standard Vocabulary Containing over 12,800 Words.*

SĀMINĀTHA AIYAR, U.V. See *Swāminātha Iyer, U.V.*

SAMPATH (d. 1984). Writer, who is noted for his novel *Iḍaiveḷi* (1984).

SAMUDRAṆ. Srīlaṅkaṇ Tamil, who has authored *Ilaṅkai Dɪsia Iṇa Prachṇai* (Ethnic Problem of Srilanka ; 1983).

SAMUEL, JOHN G. Author of *Studies in Tamil Poetry* (Madras, 1978).

SĀMUṆḌI-DĒVA NĀYANĀR (fl. 14th cent.). From Mākalūr in Chōḷa maṇḍalam ; he wrote a commentary on *Puṟa-p-poruḷ veṇbā mālai* (q.v.).

SAMUTHIRAM. Modern writer, who is known for his short stories.

SĀMUVĒL PAVUL AIYAR (1844-1900). A Christian priest, editor of the religious magazine "Naṟpōdakam". He also translated the *Pilgrim's Progress* into Tamil prose.

SĀNDA KAVIRĀYAR (fl. 18th cent.). Writer from Piṟasai ; he wrote the *Iraṅgēsa Veṇbā*, in praise of Vishṇu of Srīraṅgam with a *Tiru-k-kuṟal* (q.v.) couplet along with an illustration in each vēṇbā.

SĀNDALIṄGA-K-KAVIRĀYAR (fl. 18th cent.). Writer from Taṇḍalai in Chōḷanāḍ ; he wrote the *Taṇḍalaiyār Sadakam* (q.v.).

SĀNDALIṄGA TĒSIKAR (fl. 17th cent.). Writer from Tuṟāiyūr, he wrote the *Vairākkya Sadakam, Vairākkya Tībam*, etc., on Śaivite religious philosophy.

SĀNDAM (13th cent.). Supposed to be a grammar on dance, dealing with the kinds of songs used for different dances ; it is no longer extant.

ŚĀṆḌILYAN (1910-). Writer, who has edited several magazines. His chief novels are : *Kaḍalapurā, Nāga Dvīpa, Vallava Tilaka, Rāja Mudrikā, Kanyā-Antaḥpura, Udayabhānu, Yavana Rani* (The Greek Queen), etc. He has published over 20 novels and his works have a good sale.

SANGAM. The Academy of Tamil poets, widely believed by the Tamils to have existed from 10,000 B.C., under the patronage of the Pāṇḍya kings. Three Sangams are reported to have existed, the third in Madura, the fruits of which are known to us as Sangam poetry. The third Sangam dates somewhere around the first three centuries of the Christian era. About 500 poets were members, conspicuous among whom were Kabilar, Paranar, Avvai, and Nakkirar (q.v.). The Sangam works have been compiled into anthologies, such as *Pattupāṭṭu* (q.v.), *Eṭṭuttokai* (q.v.) and *Pedinen-Kil-Kanakku* (q.v.). Several of these works, however, especially belonging to the third group, are of a later data.

SANGAM DICTIONARY. The materials prepared by C.W. Kadiravēl Piḷḷai were used by the Madurai Tamil Sangam to publish a Tamil dictionary in three parts. The first part containing 17,600 words was published in 1900 ; the second and third parts, containing 18,000 and 28,200 words were published in 1923.

SAÑJĪVI, N. (1927-). Writer from Tiruchi ; he has published *Māṇam Kātta Marudu Pāṇḍiyar*, *Vēlur Puraṭchi*, *Iru-perundalaivar*, etc. (history) and has ed. many collections of research papers. His *Ilakkiyar Iyal*, *A.A.* (The ABC of Literary Study, 1974) is a grammar of literary criticism ; the author presents his subtle ideas with the aid of numerous diagrams. He has also pub. *Indiya Viḍutalaiyum Tamiḻ Ilakkiyamum* (1974).

SAÑJĪVI, S.A. (1918-). Writer from Singapore ; he has published *Iṉba-Vāḻvu*, *Tirumaṇa-p-parisu* (novels), *Malār-k-kottu* (short story collection) etc.

ŚAṄKARĀCHĀRIYAR, KĀMAKOḌI. Modern saint, who is noted for his messages in Tamil.

ŚAṄKARADĀSA SUVĀMIKAḶ (1867-1922). Writer from Tirunelvēli, his contribution to the Tamil stage is considerable ; his forte is composing songs for plays. *Kōvalaṉ*, *Pavaḻa-k-Koḍi*, *Vaḷḷi Tirumaṇam*, *Prahlāda*, *Tiruttoṇḍaru*, *Lavakuśa*, *Abhimanyu*, *Sundarī*, *Satī Sulochanā*, and *Satī Anasūyā* are some of his plays.

ŚAṄKARAMŪRTI-K-KAVIRĀYAR (fl. 18th cent.). Poet from Rājapāḷayam ; he wrote minor prabandhas like *Kaṉṉi Vāḍi Jamīṉ Kōvai* (q.v.).

ŚAṄKARA NAMACHCHIVĀYAR (fl. 17th cent.). Writer from Tirunelveli. A Mutt scholar, who was patronised by the Zemindar of Ūṟṟumalai. He wrote an elaborate commentary on the *Naṉṉūl* (q.v.).

ŚAṄKARANĀRĀYAṆA CHEṬṬIAR, PALŪRI. Author of *An English-Tamil-English Dictionary* (Madras, 1908), *Aṉ English-Tamil Etymological Dictionary* (2nd ed. Madras, 1911), *An English-Tamil Medium Dictionary* (abridged from the above, 1917) and *An English-Tamil Pocket Dictionary* (1909).

ŚAṄKARA-NĀRĀYAṆA-T-TIRATTU. A collection of 1100 Tamil hymns from the *Tevaram* (q.v.) and *Tiruvaymōḻi* (q.v.) ; it was compliled by Suyampirakāsa-yōkiyār.

ŚAṄKARA PAṆḌIDAR (1829-91). Writer from Jaffna, Ceylon ; his main interest was the popularisation of Śaivism. His works, generally dealing with religious philosophy, are : *Śiva-Tūshaṇa Kaṇḍaṇam*, *Kirustu mada Kaṇḍaṇam*, etc.

SAṄKARRĀJU NĀIDU, S. Scholar, whose chief work is a comparative study of *Kamba Rāmāyaṇam* and *Tulasi Rāmāyaṇam* (1969).

SAṄKARRĀM. Modern novelist, who is noted for his novel *Maṇṇāsai* (Land Desire) on the complex issues of village life.

ŚAṄKARAṈ, COIMBATORE RĀMASWĀMY (1908-). Scholar, whose chief works are : "Dravidian Notes" (1940-41, 325-40), "Reconstruction of the Proto-Dravidian Pronouns" (1939), with Aṇantarāmayyar Chandra-Śekhar, "Middle Dravidian Morphology" (1946, 89 pp.), all pub. in the "Bulletin of the Deccan College Research Institute, Poona", and with S.R. Bālasubramaṇiam "Ancient Dravidian Literature" in *Review of Indological Research in the last 75 Years* (Poona, 1967). Another work of his is : *Phonemics of Old Tamil* (Poona, 1951), while his other articles are : "The Austro-Asiatic *lak* in Dravidian (Tamil)" (*Bulletin of the Deccan College Research Institute*, Poona, XII, 1951-52), "The Dravidian (Tamil) *Atta* (father) and

Aṇṇai (mother) in Hittite (*Bulletin* as above, I ; 1939-40), "An Extended Mis-application of the Dative Relationship in Tamil" (*ibid.*), and with N.K. Srīṇivāsaṇ "The Phonetic Variants of Āytam in Old Tamil" (*Bulletin* as above, II, 1940-41).

SAṄKARAṆ, V.M. (1922-). Writer from Kaḍalūr, who is the author of *Kadamba-t-tiraṭṭu* and *Nāṅku-Sakodararkaḷ*.

SAṄKARAṆ KANDASWĀMI 'TUṞAIVAṆ' 1925-). Writer, who has written a large number of plays, poems, stories and features in Tamil. His chief publications are : *Poṟ-chuḍar* (poems, 1949), *Nāḍakakkāri* (novel, 1954) and *Oṇpadu Seṇbagappū* (collection of poems, 1980). He has tr. Mahākavi Vaḷḷathoḷ's Malayalam poems into Tamil on behalf of the Sahitya Akademi.

SAṆMAṆ, URUTTIRA. See *Uruttira Saṇmaṇ*.

SANMUKAṆĀR, ARASAṆ. See *Arasaṇ Saṇmukaṇār*.

SĀNTALAKSHMI, K.A. Modern writer ; in her play (*Pichchhaikkāra Rāja* or Beggar Prince, etc.), prominence was given to songs and dance. She has also pub. *Folk Tales of Tamil Nadu* (1969).

SANTHĀṆAM, KASTŪRIRAṄGA IYAṄGĀR (b. 1895). Author of *An Anthology of Indian Literature* (1969). It contains historical survey of sixteen Indian languages.

ŚĀNTIPURĀṆAM. A Jaina epic, probably written before the 15th cent., on the life of the 16th Tīrthaṅkara, Śāntidēva by name. Only a few stanzas of the work are now left in the *Puṟattiraṭṭu* (q.v.) and the *Mērumandara-purāṇam* (q.v.)

SANTŌSHAM, K.P. (Makiḻnaṇ ; fl. 20th cent). Writer, who wrote essays for the first time in Tamil, following English humorous writers. They are collected and pub. in *Vaḍakkum Teṟkum.*

SĀNTU-P-PULAVAR (fl. 18th cent.). Writer from Siru Kambaiyūr in Pandināḍ ; he was the author of *Mayūra-kirī-k-kōvai* (q.v.).

SARAṆĀLAYAR, SAMBANDA See *Sambanda Saraṇālayar*.

SARASALŌSAṆA CHETTIĀR (1876-97). Writer from Tiruvevvulūr ; he was the author of *Sāvittiri Saridai* and *Sarasāṅgi* (both dramas), which are adaptations of *Sāvitri* and *Cymbeline*.

SARASWATI. A progressive literary magazine dedicated to literature and art, started by Vijayabhāskaraṇ (q.v.) in May 1955 with high literary ideals. Generally leftist writers like Jayakāntaṇ (q.v.) were contributing to this magazine, but writers with different views were given a forum by the editor. "Saraswati" encouraged healthy discussion on questions like "art for arts sake", "the treatment of sex in literature", etc. It had to be stopped in June, 1962 for economic reasons.

SARASWATĪ RĀMANĀTH, SMT. (1924-). Writer from Coimbatore ; she has tr. under Tamil titles *Rājanartaki*, *Chēthan*, Jei Sōmanāth, *Bandaṇ Mukti* (novels from Hindi).

SARAVAṆA-MUTTU-P-PIḶḶAI (fl. 19th cent.). Writer from Jaffna, Ceylon ; he was the author of *Mōhaṇāṅgi*, a novel.

SARAVAṆA-MUTTU PULAVAR (1902-45). Writer from Jaffna, Ceylon ; he wrote the *Vēdānta Suyam Jōdi* on religious philosophy. He also contributed essays of a controversial nature on grammar and literature as also tr. from Sanskrit under the title *Atma Bōda Prakāsikā*.

SARAVAṆA PERUMĀḶ AIYAR (fl. 19th cent.). Writer from Tiruttaṇikai. A commentator and editor, he wrote commentaries on *Tirukkuṟaḷ* (q.v.), *Nāladiyār* (q.v.) etc. and edited *Tiruvāsakam* (q.v.) and *Naiḍadam* (q.v.). He also wrote *Kaḷattūr-purāṇam*, *Kōḷa Tībikai*, etc.

SARAVAṆA PERUMĀḶ KAVIRĀYAR (fl. 19th cent.). From Mudukuḷattūr, a court poet of Mutturāmaliṅga Sētupati. He was the author of *Kādal*, *Paṇa-viḍu-tūdu*, etc.

SARAVAṆA TĒSIKAR (fl. 19th cent.). Author of works on religious philosophy, such as the *Mutti Muḍivu*, *Vīṭṭu Neṟi Uṇmai*, etc.

SARGENT, REV. ED. (fl. 19th cent.). Western Indologist, who authored *Natural Philosophy* and *Catechism of Natural Philosophy*.

SARKKARAI-P-PULAVAR (1645-70). Poet from Rāmṇād ; he was the author of minor prabandhas like *Tiru-ch-chendūr Kōvai*, *Kēḷvi-k-Kōvai*, etc.

SARKKARAI-P-PULAVAR (fl. 18th cent.). From Rāmnād ; he was son of Sarkkarai-p-pulavar (q.v.). He wrote *Vaṇḍu-vaṇa-p-perumāḷ Ūsal*, *Miḻalai Sadakam*, etc.

SARMĀ, MAHĒSA KUMĀRA. See *Mahēsa Kumāra Sarmā*.

SARMĀ, RĀMACHANDRA. See *Rāmachandra Sarmā, K.*

SARMĀ, SWĀMINĀTHA. See *Swāmināth Sarmā, V.*

SARMĀ, VISWANĀTHA. See *Viswanātha Sarmā, L.R.*

SARŌJĀ RĀMAMŪRTI, Smt. (1921-). Writer from Madras ; she has pub. *Kuḻalōsai*, *Navarāttiri-p-parisu* (short stories) ; *Māḷavikā*, *Maṇivi*, *Paṇittuḷi*, etc. (novels).

SARŌJIṆI PĀCKIAMUTHU (1926-). Writer from Madras ; she has translated two English novels by Madhaviah (q.v.) and her tr. of *Clārindā* (1976) has come out beautifully well.

SARUVA SAMAYA SAMARASA-K-KĪRTAṆĀI. By Vēdanāyakam Piḷḷai (q.v.), it is a collection of Tamil songs, sung by Christians and Hindus alike. The ethical and religious tone is predominant ; some of them are exquisitely beautiful kīrtaṇais (q.v.).

SĀSTRI, IRĀMACHCHANDIRA. See *Irāmachchandira Sāstri.*

ŚĀSTRI, NAṬESA. See *Naṭēsa Śāstri, M.*

SĀSTRI, SUBRAMAṆYA. See *Subramaṇya Sāstri, P.S.*

SĀSTRI, VEṄGAḌARĀMA. See *Veṅgaḍarāma Sāstri.*

ŚĀSTRIĀR, NĀRĀYAṆA. See *Nārāyaṇa Śāstriār, T.S.*

ŚĀSTRIĀR, NAṬĒSA. See *Nātesa Śāstriār, S.M.*

SĀSTRIĀR, SŪRYA NĀRĀYAṆA. See *Sūrya Nārāyaṇa Sāstriār.*

SĀSTRIĀR, VEDANĀYAKAM. See *Vedanāyakam Sāstriār.*

SĀSTRIYĀR, VISUVANĀDA. See *Visuvanāda Sāstriyār.*

SATHĀSIVAM, A. Scholar, whose chief works are : "The Structure of Tamil Verb" (doctoral dissertation, University of Oxford, 1956) and "Linguistics in Ceylon, II", by Sebeok and others (*Current Trends in Linguistics*, V.).

SATHYANĒSAṆ, P. Author of *Dravidian Researches. Stray hints on a comparative study of the ancient Dravidian language and people and their relation to others* (Pts. II, Nagercoil, 1935).

SĀTTAṆ, ĒṆĀDI SĀTTAṆ. See *Ēṇādi Sāttaṇ Sāttaṇ.*

SĀTTAṆĀṚ (fl. 2nd cent.). Known as Sīttalai Sāttaṇār (q.v.), he was a Sangam (q.v.) poet, who has left 10 poems.

SĀTTAṆĀṚ (fl. 5th cent.). Known as Madurai Kūlavāṇikaṇ Sāttaṇār (Sāttaṇār the Cereal merchant from Madurai), he was the author of *Maṇimēkhalai* (q.v.).

SĀTTAṆĀR, SĪTTALAI. See *Sīttalai Sāttaṇār.*

SĀTTAṆĀR, VAḌAMA VAṆṆAKKAṆ-PERI. See *Vaḍama Vaṇṇakkaṇ-peri Sāttaṇār.*

SAṬṬANĀTHAṆ, A.N. Author of *Folk-tales from the South* (Bombay, 1969).

SATTI-MUṞṞA-P-PULAVAR (fl. 13th cent.). Writer from Satti Muṟṟam ; he is remembered for his beautiful poem *Nārai Viḍu Tūdu*, supposed to be addressed by a wandering bard to a stork. It shows the sorrows of the Tamil bard of the time in exquisite poetry, with the delicate aroma of Saṅgam (q.v.) verse round it.

SĀYĀVAṆAM. See *Kandaswāmi, S.*

SCHIFFMAN, HAROLD F. Author of "The Transformational Grammar of the Tamil Aspectual System" (doctoral disseration (?), 1968-69).

SCHOFF, WILFRED HARVEY (b. 1874). Author of *Tamil Political Divisions in the First Two Centuries of the Christian Era* (Leipzig, 1913).

SCHOMERUS, HILKO WIARDO (b. 1879). German Indologist, whose relevant works are *Āṇdaḷ-Āḷvār, Tiruppāvai in Indien und das Christentum. Teil I.* (Halle, 1931), *Texte zur Gottesmystik des Hinduismus*...(Jena, 1923-25, 2 vols.) ; the last work includes hymns from Tamil works, *Der Śaiva-Siddhānta : eine mystik Indiens. Nach den Tamulischen Quellen bearbeitet und dargestellt* (Leipzig, 1912), *Die Hymnen des Māṇikkavāsaga* (*Tiruvāsaka*) *aus dem Tamil ubers* (Jena, 1923) and *Meister Eckhart und Māṇikkavāsagar. Mystik auf deutxch und ind. boden* (Gutersloh, 1936 ; Johannes Eckhart (1260-1327) was the first of the great speculative mystics of the West). He also tr. into German, *Periyapurāṇa* and *Tiruvātavūrar Purāṇa* in 1925.

SCHONER, AUGUST CLEMENS (b. 1872). Foreign Indologist, who authored *Altdrawidisches, eine Namenkundliche Untersuchung* (1927).

SCHRADER, VON F. OTTO (1876-1961). German Indologist and author of *Dravidisch und Uralisch.*

SCHULTZE, REV. B. Western Indologist, who completed the tr. of the Old Testament in 1728, started by Ziegenbalg (q.v.). He tr. *Garden of Paradise* and *True Christianity.*

SCHWATZ, J.M.N. Western missionary, who tr. *Kuraḷ* (Pt. I, 1871).

SEBEOK, THOMAS A. Editor in collaboration with others of *Current Trends in Linguistics, V : Linguistics in South Asia* (The Hague : Mouton, 1968 ?).

SEETHĀLAKSHMI, K.A. (1936-). Author of *Folktales of Tamilnadu* (Delhi, 1969).

SĒHUMADĀṚU SĀHIB PULAVAR (fl. 19th cent). Writer from Jaffna, Ceylon ; he wrote the *Piḷḷai-k-kāviyam*, *Pā-Mālai*, etc.

SEIHU-T-TAMBI-PAVALAR (1872-1950). Muslim writer from Nagercoil ; he edited the *Siṛā-purāṇam* (q.v.) with his commentary. He has also written *prabandhas* on Muslim themes.

SĒKAṆA LEPPAI (d. 1848). Writer from Kāyalpattiṇam ; he wrote prabandhas like *Tirumaṇī mālai*, *Mechcha Kalambakam*, etc. on Muslim themes.

SĒKARAR, SEKARĀSA. See *Sekarāsa Sēkarar.*

SEKARĀSA SĒKARAR (17th cent.). Writer from Jaffna, Ceylon. He was king of Jaffna and patron of Tamil poets and wrote the *Tachchaṇa Kailāsa-purāṇam.*

SĒKKIḶĀR (fl. 1145). Writer from Kuṉṟattūr in Tōṇḍaināḍ and a minister of the Chōḷa king Kulōttuṅga II. He wrote the *Periyapurāṇam* (q.v.) or the *Tirut-t-toṇḍar-purāṇam* (q.v.).

SĒKKIḶĀR PIḶḶAI-T-TAMIḶ. By Mīṇākshi Sundaram Piḷḷai (q.v.), a *Piḷḷai-t-tamiḻ* (q.v.) prabandha on Sēkkiḻār (q.v.), a praise on Sēkkiḻār, imagining him to be a child.

SELVA KĒŚAVARĀYA MUDALIAR, TIRUMAṆAM (1864-1921). Prose-writer from Tirumaṇam, near Madras ; he was a good essayist and his essays on 'poetry' and 'prose' contained in his *Tamil Viyāsaṅkaḷ* (Tamil Essays) are briliiant. His short books on Kambar and Tiruvaḷḷuvar held the field in literary criticism for a long time. He is also the author of *Parallel Proverbs, Tamil and English and English and Tamil* (Madras, 1900 ; 2nd ed. 1903).

SELVANĀYAGAM, V. (fl. 20th cent.). Writer from Jaffna, Srīlaṅka. He was the first to write a history of Tamil literature (1951), laying emphasis on the background, rather than individual authors. He has also written a history of Tamil prose.

SELVARAJ, D. Novelist, whose novel *Malarum Sarugum* (1977) has leftist leanings ; it is one of the few realistic novels in Tamil. The novel depicts the evils of the present-day society, especially in the economic field and believes in a rising power (according to the author the power of Communism), which is bound to win in the end.

SELVARĀJAṆ, P. (b. 1909). Writer from Pōṇḍichērry ; he has pub. *Tamiḻ-p-pulavar Perumakkaḷ* (literary history) ; *Elite-English-English-Tamil Dictionary*, etc.

SENADIRAYA MUDALIAR (1750-1840). Writer from Jaffna, Ceylon, who helped in the compilation of a Tamil dictionary. He also wrote the *Nallai Kuravañchi*, *Uñjal Padihangal*, etc.

SĒṆĀPATI, T.N. (1914-). Writer from Madras ; he has pub. *Kuḻandaiyiṉ Maṇam*, *Siruttai Vēṭṭai* (short stories), *Sahōdara Pāsam*, *Kamalā* (novels), etc.

SĒṆĀTHI RĀJĀ, E.S.W. Author of the article "Pre-Sanskrit Element in Ancient Tamil Literature" (*Journal of The Royal*

Asiatic Society of Great Britain and Ireland, XIX, 1887).

SĒṆĀVARAIYAR (fl. 13th cent.). Writer from Āṟṟūr in Pāndināḍ ; he wrote a good commentary on the *Solladikāram* of Tolkappiyam (q.v.). A great Sanskrit scholar, he refutes the commentary by Iḷambūraṇar (q.v.).

SENDĀMARAI (K.P.S. Hameed). Modern poet, whose poems display a good knowledge of folk songs on the part of their author.

SĒNDAṆ TIVĀKARAM. Same as *Divākaram*.

SĒNDAṆĀR (fl. c. 950). Writer from Tiruviḻimiḻalai. His hymns, four in number, including *Tiruppallāṇḍu* (q.v.), come under *Tiru-Īśaippa* (q.v.) or the Ninth *Tirumuṟai* (q.v.). Like Tirumāḷikai Tēvar, he sings of Śiva in picturesque terms.

SĒNDAṆĀR, KAṆṆAṆ. See *Kaṇṇaṇ Sēndaṇār*

SENDINĀDA AIYAR (1848-1924). Writer from Jaffna, Ceylon ; he tr. the *Neelakaṇṭa Mahābāshya* and wrote the *Viviliya Kurchidam*, an attack on the Bible.

SENDINĀDAṆ, KAṆAKA. See *Kaṇaka Sendinādaṇ*.

SEṄGUYIL. See *Kuruvikarambai Shaṇmugam "Seṅguyil"*.

SENTHILNĀTHAN, K. Author of *Tamil Śirukataigaḷ Oru Matippaēḍu* (1967), a work on short story.

SĒṞAI KAVIRĀSA PIḶḶAI (fl. 17th cent.). Writer from Seṟai in Chōḷanāḍ, known also as the Āsu Kavirāyar. He wrote prabandhas like *Kāḷatti-nādar Ulā*, *Aṇṇāmalaiyār Vaṇṇam*, etc.

SERAMĀN PERUMĀḶ. See *Cheramān Perumaḷ Nāyanār*.

SĒRVAIKKĀRAR, PAḺAṆIYAPPAṆ. See *Paḻaṇiyappaṇ Sērvaikkārar*.

SĒSHA IYAṄGĀR, T.R. Author of *Dravidian India, Vol. I.* (Madras, 1925), with a foreword by C. Rāmaliṅga Reḍḍy.

SESHĀCHALA AIYAR (1831-1938). Author of *Emāṅgada Nāṭṭu Iḷavarasaṇ*, an attempt at fiction, and the *Kambarāmāyaṇa Viḷakkam*. He also tr. into Tamil *Julius Caesar* and the *Tempest* from Shakespeare. He authored *Chera Kings of the Sangam Period* (London, 1937) as well.

SĒSHĀDRI, R. Scholar, who published *Thiruppāvai, Rendered into English Verse* (Madras, 1950).

SĒSHAGIRI SĀSTRI, M. Author of *Notes on Aryan and Dravidian Philology, Vol. I.* (Madras, 1884), *Essays on Tamil Literature* (Madras, 1897) and *Tamil Literature* (Madras, 1904).

SETHU PIḶḶAI, R.P. (1896-1961). Writer from Rājavallipuram, Tirunelveli district ; he was primarily an essayist, though his style is highly ornate with a load of alliterations and assonances. Later he changed this style, which is simple and chaste, e.g., *Tamil Iṇbam*. He has published *Paṇṇiru Kaṭṭurai* (essays), *Śilappadikāra Viḷakkam* (criticism), *Ūrum Pērum* (study of place names). He has introduced Kambaṇ, Thiruvaḷḷuvar and Ilaṅgō. His *Tamil Iṇbam* (literary criticism) has won the Sahitya Akademi award. He was Editor in collaboration with others of *Dravidian Comparative*

Vocabulary, Vol. I. (University of Madras, 1959), which contains a classified list of English words with equivalents in Tamil, Telugu, Malayalam, Kannada and Tulu, both in vernacular and Roman scripts. He also authored *Words and Their Significance : A Study in Tamil Linguistics* (Madras, 1953) and *Studies in Thirukkural* (Madras, 1923).

SĒTIRĀYAR (fl. 10th cent.). Writer from Tiruvāyūr ; his hymn on Śiva is included in the *Tiru-Isai-p-pā* (q.v.).

SĒTUPATI, MUTTURĀMALINKA. See *Mutturāmalinka Sētupati.*

SEVVAICH-CHŪḌUVĀR (fl. 16th cent.). Poet from Vēmbattūr ; he in 1525 tr. into Tamil verse the *Bhāgavata Purāṇa* from Sanskrit in 4,973 verses under the title *Itikasa Bhāgavatam*. It is a collection of stories and legends connected with Vishṇu and his 10 incarnations. Though its poetic value is not much, it is almost an Encyclopaedia in this field and has a value of its own in centuries to come.

SEVVANDI PURĀṆAM. Work (13th cent. ?), which mentions the story of Śiva appearing as the mother of a lone young woman to help when she was in labour, as her own mother could not reach her in time because the Kaveri was in spate. The Purāṇa says that the Lord was thenceforth known as 'Tāyumāṇavar' (He who also became a mother).

SEYIṞṞIYAṆĀR (fl. before 10th cent.). Author of *Seyiṟṟiyam*, supposed to be a treatise on drama. It is quoted by many commentators.

SEYYAPPA MUDALIĀR (fl. 19th cent.). Writer from Madras ; he was editor of the magazine "Veṟṟi-k-Koḍiyōṉ" and author of *Vidyārtti Viḷakkam.*

SHĀJAHĀṈ. Poet, whose *Paṭṭa Maraṅkaḷ* (Dead Trees ; 1980) is a collection of poems.

SHANKAR RĀM. See *Naṭēsaṉ, T.L.*

SHAṆMUGA SUNDARAM. Scholar of Bangalore, who has been engaged in collecting and collating varying versions of certain popular ballads, and preparing standard editions of these. His editions of *Dēsiṅgu Rājaṉ Kathai*, *Pazhayaṉūr Nīli Kathai* and *Madurai Vīraṉ Kathai*, which are famous story poems about folk-heroes, were pub. during 1984.

SHAṆMUGA SUNDARAM, K. (Mēthāvi ; 1922-). Writer from Tanjore ; he has pub. *Vāḻkkai Vāḻvadaṟkē*, *Edirvīṭṭu jannal*, *Doctor Yamaṉ*, etc. (novels).

SHAṆMUGA VĒLAṈ, A. Author of *Siddhar's Science of Longevity and Kalpa Medicine of India* (Madras, 1963).

SHAṆMUGAM, A. (1907-). Novelist from Coimbatore ; he has pub. *Vāḻkkai-ch-chuḻāl*, *Kuṅguma Alaṅkārī*, *Kalai-ch-chelvaṉ* (novels).

SHAṆMUGAM, KURUVIKARAMBAI. See *Kuruvikarambai Shaṇmugam "Seṅguyil".*

SHANMUGAM, S.V. (1932-). Scholar, who has pub. 70 articles and 11 books ; his important publications are : *Dravidian Nouns* (A comparative study), *Eḻuttuch Chīrtiruttam* (1978), *Inflectional Increments in Dravidian* (in *Seminar on Comparative Dravidian*, 1968). *Indonesian Studies*, *Eḻuttilakkaṇakkōṭpāḍukaḷ* (Phonological theories in Tamil grammar). He is one of the associate editors of "Moḻi-Iyal" (Linguistics), a quarterly journal. He also authored *Nachchiṇārkkiṇiyar's Conception of Phonology* (Annamalai University, 1967).

SHAṆMUGAM, UḶUNDŪRPĒT. See *Uḷundūrpēt Shaṇmugam.*

SHAṆMUGAM PIḶḶAI, M. (1919-). Scholar, whose chief works are : *Spoken Tamil* (vol. I, Annamalai University, 1965 ; vol. II, 1968) and *A Tamil Reader for Beginners* (2 vols., 1966-68).

SHAṆMUKHA SUBBAIYĀ. Modern poet, whose *Kaṇṇaṇ Eṇ Tambi* smacks of poetic-prose or new poetry ; it is meant for children. He writes short stories and free verses also.

SHAṆMUKHA SUNDARAM, R. (1918-76). Novelist from Coimbatore ; he has published 13 novels : *Nāgammāḷ*, *Paṇittuḷi*, *Aṟuvaḍai*, besides many translations. He will be remembered as one of the good novelists in Tamil, who has attempted a serious, realistic study of rural life, enlivened by the Coimbatore dialect. Among his novels, *Nāgammāḷ* must be given the pride of place. Nāgammāḷ is a widow, living with her young daughter in the same house as her husband's younger brother and family. The old joint family system works very well for some time, but due to Nāgammāḷ's independent and assertive nature, she could not get on well with her sister-in-law. She falls an easy prey to the cunning snare spread by a neighbour, who wanted to take away her share of her property. He employs Eṭṭiappaṇ, a rogue and drunkard of the village to entice her. The poor woman falls into the net and things were carried to such an extent that property had to be partitioned by force. In the skirmishes, her brother-in-law, who brought up her girl as his own child, was murdered by Eṭṭiappaṇ and she realizes her folly too late. The story has an allegorical undertone of the partition of India.

SHAṆMUKAM PIḶḶAI (1858-1905). Writer from Mayilai ; he was the author of purāṇas like *Tiru mullaivāyil purāṇam*, *Tirisirā-malai-māṇmiya Saṅgirakam*, etc. He edited *Maṇimēkalai* (q.v.) and wrote a comm. on *Ayōttiyā Kāṇḍam* of *Kambarāmāyaṇam* (q.v.).

SHEREEF, KAVIAR KA. MU. (1914-). Writer from Abiviruttīswaram, Tanjore district ; he has pub. *Oḷi*, *Iṉṟaiya Samudāyam* (both poems), *Kādal Vēṇḍām* (short stories) ; *Tamiḷaka-p-puraṭchi* (novel), *Pudu Yukam* (drama), etc.

SIDDHĀNTA ŚĀSTRAS (13th to 14th cent.). An anthology of fourteen Saivite philosophical works, consisting mainly of *Śiva Ñāṇa Bōdam* (q.v.), *Śiva Ñāṇa Sittiyār*, *Śiva-p-pirakāsam* (q.v.) etc. written by five authors.

SIDDHARUBAM SEU GRAMMATICA...See *Paulinus A Sancto Bartholomaeo.*

SIDDHĒSHWAR VARMA. Linguist, whose relevant articles are : "Conceptual Machinery of Tamil : an Approach" (*Bulletin of the School of Oriental and African Studies*, XX, 1957) and "Tamil Vowels in Connected Speech" (*Indian Linguistics*, XIV, 1954).

SIITAA DĒVII, ADELTHA P. (b. 1896). Author of *Indian Language Highway for All : A Broad Seventeen Language Highway Through the Mother Tongues of India, Her Neighbours, Sindh, Burma and Ceylon* (Adyar Library and Research Centre, 1967).

SIKAṆḌI (fl. before 8th cent.). Author of *Isai Nuṇukkam* (q.v.) ; he is supposed to be one of the twelve disciples of Agastya.

SIKEMIER, W. Editor of *A Polyglot Vacabu-*

lary, English, German, Canarese, Tulu and Malayalam (Mangalore, 1880).

SILAPPADIKĀRAM (Lay of the Anklet). Composed by Ilaṅgō (q.v.), a Chēra prince, it is the most famous epic before *Kambarāmāyaṇam.* Its epic structure as also its story are independent of Sanskrit influence and even in Tamil, it is a class by itself. It is written in āsiriyam metre, interspersed with prose. Its story treats of a much-wronged and still loyal wife, whose righteous anger and sorrow burn up the city of Madurai. The epic consists of three cantos, named after the capital cities of the Chōḻas, Pāṇḍyas, and Chēras ; thus the story is spread over the entire Tamil country. The epic is generally assigned to the 2nd cent. A.D. on the basis that the author, Ilaṅgō, a young ascetic-prince was the younger brother of the Chēra king, to whose court Gajabāhu (A.D. 114-36) came at the time of the consecration of Kaṇṇaki's temple. But there are strong reasons to bring it down to the 5th century or even later.

In olden days, there lives a wealthy merchant, who has only son Kōvalaṇ, who is married to Kaṇṇaki, a beautiful and charming daughter also of a wealthy merchant. Once, Kōvalaṇ meets at the royal court of the Chōḻa, a courtesan named Mādhavi. He falls passionately in love with her, forgets his wife and home, squanders away his wealth and in course of time also begets a daughter Maṇimēkhalai through his fiancee. After 14 years, Kōvalaṇ returns home when all his resources are drained. In order to retrieve his fortunes, he proposes to Kaṇṇaki to go to Madurai, the Pāṇḍyan capital. Thus Kōvalaṇ and Kaṇṇaki make their exit at midnight for Madurai. An old Jaina nun, Kavunthi joins them and all the three cross the Kāveri near Srīraṅgam and halt at Uṟaiyūr, the then Choḻa capital. Here they meet a messenger, sent by Kōvalaṇ's parents and by Mādhavi, entreating for their return home, but they send him back.

In Madurai, Kōvalaṇ proceeds to the market to dispose of one of the anklets of Kaṇṇaki and meets there by accident (or by an irony of fate) the chief jeweller of the Pāṇḍyan king. The jeweller had recently made away with a similar anklet belonging to the Pāṇḍyan queen and takes the anklet from Kōvalaṇ in order to show it to the Pāṇḍya that he has recovered the queen's anklet from the thief. The king, in a thoughtless manner orders that the anklet be brought and the thief be executed. When the news of Kōvalaṇ's execution reaches Kaṇṇaki through a shepherd girl, she rushes into the city. After seeing her husband, Kaṇṇaki flies to the court of the king, carrying the other anklet in her hand to prove her husband's innocence. Kaṇṇaki shows her anklet to the king ; on comparing it very carefully with the remaining anklet of the pair belonging to the queen, he realizes that Kōvalaṇ was innocent. The king dies broken-hearted at the enormity of his injustice and the queen also follows her lord. Kaṇṇaki's rage, however, is not appeased. She tears the left breast from her body and pronouncing a curse, flings it at the city and immediately the city is in flames. The patron goddess of the city intercedes and at her request Kaṇṇaki agrees to withdraw the curse and the fire abates. The goodess relates that she would join her husband on the 14th day. On the appointed day, the spirit of Kōvalaṇ appears in a celestial chariot at the foot of a Vēṅkai tree in the Neḍuvēḷ Kuṉṟam, a hill near Konduṅgōḷūr (Cranganore) and carries Kaṇṇaki away to heaven. The news of the death of Kōvalaṇ and Kaṇṇaki spreads throughout the land and reaches their parents; their fathers turn monks, while the mothers die of grief. At the news, Mādhavi and her daughter, Maṇimēkhalai become nuns too.

The third canto relates how Kaṇṇaki's image is set up and is worshipped. In the end, the poet exhorts all those who hear this narration to lead a virtuous life.

The philosophy of the poem is Jaina in trend, though it leads to the cult of the worship of a chaste woman. The merit of the work lies in its tender and dramatically used lyrics, its subtle characterization, its dignified, restrained, and mellow style of narration, and its working up of poetic justice and the atmosphere of pathos, not to speak of the beautiful group-photograph at the end, which includes the author himself.

SIṄGĀRAVĒL PIḶḶAI (fl. 20th cent.). Author of *Tiru-nākēsvara purāṇam.*

SIṄGĀRA VĒLU MUDALIĀR (1855-1931). Writer from Āḷūr in Toṇḍaimaṇḍalam and author of *Abhidāṇa-chintāmaṇi* (q.v.), an encyclopaedia.

SINGER, MILTON. Editor along with Bernard S. Cohn of *Structure and Change in Indian Society* (Chicago, 1968).

SĪṆI SARKARAI PULAVAR (fl. 19th cent.). Writer from Rāmnāḍ; he was the author of *Pukai Ilai Viḍu Tūdu.*

SĪṆIVĀSA MUDALIAR (fl. 20th cent.). Writer from Āṇaimalai; he wrote the story of Romeo and Juliet in verse.

SĪṆIVĀSA PĀRADI (fl. 20th cent.). Author of *Tiru-t-talaiyūr-talapurāṇam.*

SIṆṆŪL. See *Nēmi Nādam,*

SIṆṆŪL TIRAṬṬU. An anthology of poems, preserved in the Madras Government Manuscript Library.

ŚĪRĀ-PURĀṆAM (18th cent.). By Umaṟu Pulavar (q.v.), it is an epic, dealing with the life of the prophet Mohammed, modelled on the Tamil conventional epic. The verse, in *viruttam* (q.v.) metre, is marked by a smooth and limpid flow. Running into about 12,000 stanzas, it has attracted the attention of non-Muslim Tamils as well.

SIṞPI (Siṟpi Bālasubramaṇiaṇ; 1936-). Poet, who started writing poems on traditional lines, but later made his mark by writing free-verse poetry (e,g., *Sarpa Yāgam*). He prefers long narrative poems and they are remarkably organic, like well-written short stories.

SIṞU KĀKKAI PĀḌIṆIYĀR. There were three women writers by the name Kākkai Pāḍiṇiyār. The first was a Sangam poetess. The second was a grammarian, who summarised the *Tolkāppiyam* (q.v.). The third was Siṟu Kākkai Pāḍiniyār, who wrote the *Siṟu Kākkai Pāḍiṇiyām*, a minor work on prosody. The dates of the last two Kākkai Pāḍiṇiyārs, who were also grammarians, must be before the 10th century.

SIṞŪPĀṆĀṞṞUPAḌAI. By Naḷḷūr Nattattaṇār (q.v.), it is one of the *Pattupāṭṭu* pieces, an *āṟṟuppaḍai* (q.v.), of 269 lines, the best of its kind. It is in the form of an address by a well-rewarded lyrist to a fellow artist. The patron celebrated here is Nalliya-k-kōḍaṇ, a chieftain of Ōymānāḍu, who is said to have excelled the seven great patrons called 'Seven Vaḷḷals' in his rich gifts to the bards. The poem is remarkable for its observation of natural beauty, and for the picture of poverty in the Pāṇaṇ's home.

SIṚU-PAÑCHA-MŪLAM (Five Minor Roots). By Kāri Āsāṇ (q.v.), it is a Jaina didactic work of 104 *veṇbās* (q.v.), included in *Padi-ṇaṇ-Kīḻ-Kanakku* (q.v.). In each quatrain there are five maxims and the title meaning 'the five small drugs' is very apt.

SIT-PAVĀṆANDA SUVĀMIKAḶ (fl. 20th cent.). Author of *Tiru-k-Kailāsakiri yāttirai*, a travel-book in prose.

SĪTĀRĀMAṆ, RĀJAM. See *Rājam Sītārāmaṇ.*

SĪTĀRĀMAṆ, TIRULŌKA. See *Tirulōka Sītārāmaṇ.*

SĪTTALAI SĀTTAṆĀR (fl. 2nd cent). Sangam poet, who has left 10 poems in the Sangam anthologies.

SITTĀNDA-T-TOKAI (14th cent.). Work on Buddhistic philosophy, now lost. It is quoted in the commentary on *Nīlakēsi* (q.v.).

SITTAR ÑĀṆAKKŌVAI. Collection of poems by 18 Sittar (q.v.) poets in popular style and metre, but generally symbolic, telling their philosophy of God-realization through the control of the senses.

SITTAR POETS. Belonging mainly to the 13th to 15th centuries, all of them were Śaivites, who believed that Śivam or God is the Omnipotent-One, and that man's sins stand between him and his Maker. The Tamil school of medicine, the 'Sittar Vaittiyam', is supposed to be the result of their divine intuition.

SITTAR SIVA-P-PIRAKĀSAR (fl. 17th cent.). Writer from Tuṟaiyūr ; he was the author of *Attuvida-veṇbā*, *Tiruvālanduṟai Chindu*, etc. on religious philosophy.

SIVA (Subramaṇya Siva ; 1884-1925). Poet and freedom fighter, who was instrumental in giving the widest circulation to the poems of Subramaṇia Bhārati (q.v.). He ran many newspapers, wrote articles on problems of nationalism, and created a love for literature among the common people of Tamilnāḍu. Many of his essays were written under the pseudonym of 'Paḻaiya Nāradar' (Ancient Nārada). He has written about thirty books. An ardent follower of Tilak, he also wrote plays on Śivāji and Tejsingh.

ŚIVĀCHCHĀRIYĀR, AKŌRA. See *Akōra Śivāchchāriyār.*

SIVĀCHĀRIYĀR, KACHCHIYAPPA. See *Kachchiyappa Sivāchchāriyār.*

ŚIVĀCHĀRIYĀR, UMĀPATI. See *Umāpati Śivāchāriyār.*

SIVĀGRA YŌGI. See *Sivākkira Yōkikaḷ.*

ŚIVA KUMĀR, M.V. Modern writer, who is noted for his short story collection : *Appavum Irandu Rickshakkarargalum* (1985).

SIVAMUTHU, MAYILAI. See *Mayilai Sivamuthu.*

ŚIVAṆ, IRĀMASĀMI. See *Irāmasāmi Śivan.*

SIVAṆ, PĀPANĀSAM. See *Pāpanāsam Sivaṇ.*

SIVAṆ, PIRĀṆĀDIKĀRA. See *Pirāṇādikāra.*

SIVANDA KAVIRĀYAR, AIYAṆ PERUMĀḶ. See *Aiyaṇ Perumāḷ Sivanda Kavirāyar.*

ŚIVA ÑĀṆA BŌDHAM. By Meykaṇḍa Dēvar (q.v.), it is the first Śaiva Siddānta Tamil work of importance. It reveals the essence of Saiva Siddānta philosophy in 12 short sūtras and is said to be a translation from the Sanskrit *Rouravāgama*. According to this work, the world of human experience consists of sentient and non-sentient beings, of which the sentient are divided into masculine, feminine and neuter elements. It goes through creation, progress and destruction. The things of the earth return to the earth, and the earth to the Ultimate Power, which has the benevolent function of trying to eliminate self from all living things. Devotion to Him is the Ultimate Wisdom, and will finally lead us to Him through His grace. It was tr. into Sanskrit in 12 couplets by an anonymous writer probably in the 14th century.

SIVA ÑĀNA GRĀMANI, M.P. (1906-) Writer from Madras ; he has pub. *Vīrapāṇḍiya Kaṭṭappommaṇ* (biography), *Silappadikāramum Tamiḻarum*, *Vaḷḷalār Kaṇḍal Orumaippāḍu* (criticism), etc. His *Vaḷḷalār Kaṇḍa Orumaippāḍu*, which won the Sahitya Akademi award, gives a critical evaluation of St. Rāmaliṅga, the man, his times and his works. He has also pub. *Viḍutalaip-Pōril Tamiḻ Vaḷarnta Varalāṛu* (1970).

ŚIVA ÑĀṆA MUṆIVAR (d. 1785). Scholar from Tirunelvēli ; he was a great literary personality from the mutts. A great scholar in Sanskrit and Tamil, he has contributed much to Tamil grammar, theology, commentary, poetry, translation, prose, etc. However, he is now remembered for his *Tirāviḍa Māpādiyam* (Drāviḍa Mahābhāshya), which is an elaborate commentary on *Śivañaṇabōdham* (q.v.). Of his poetical works, his *Kāñchipurāṇam* I-Part is considered the best. This was completed by his pupil Kachchiyappa Muṇivar (q.v.). Sivañaṇa Munivar was an ardent defender of Tamil against Sanskrit enthusiasts. His grammatical works are : *Ilakkaṇaviḷakka-ch-chūṛavaḷi* and *Tolkāppiya Mudaṛchūttira Virutti.*

ŚIVA-ÑĀṆA-SIDDHIYĀR. By Aruḷnandi Sivāchariyar (q.v.), it is an important work on Śaiva Siddhānta philosophy. Based on *Śiva Ñāṇa Bōdham* (q.v.), it consists of two parts ; the first part severely criticizes other schools of philosophy like the Buddhists, the Jaina, the Lokāyata, the Prabhākara the Pañcharātra, etc. in 301 verses. Arulnandi attempts to show that these philosophies are inadequate to meet the clamorous needs of humanity. The second part, in 328 verses, elaborates the points in *Śiva ñāṇa Bodham* and is an elaborate exposition of the main tenets of the Śaiva Siddhanta.

SIVA ÑĀṆA SUNDARAM. See *Ilaṅgaiyarakōṇ.*

ŚIVA ÑĀNA SVĀMIGAḶ. See *Śivañāṇa Muṇivar.*

SIVA ÑĀṆA TĒSIKAR. Writer from Koṅgunāḍ ; he was the author of *Sēvūr-purāṇam.*

ŚIVA ÑĀṆA VAḶḶAL, V.R. Modern poet and author of *Kuḷandaihaḷukku Aṇṇa* (Poems on Anna for Children), which contains poems on C.N. Annadurai (q.v.).

ŚIVA ÑĀṆA YŌKIKAḶ (1844-1924). Writer from Virudhunagar ; he was the author of *Kōil-puri-purāṇam.* He has also tr. from Sanskrit *Vyāsa sūtra*, *Yōga sūtra*, etc.

ŚIVAKĀMIYIṆ ŚAPADAM (The Vow of Śivakāmi). Tamil novel (1945) by Kalki (q.v.), it is an ambitious historical romance, focussing on the religious and artistic life of the Tamil Court and its surroundings in the Tamil country under the Pallavas in the 7th century.

Its relation with the Western Chaḷukya kindom gives the plot. The story is that of a Tamil dancing-girl, who, taken captive by the Chaḷukya king along with other Tamils, vows that if her lover, Narasimma Varman (a Tamil prince), will not destroy the enemy capital and redeem her, she will destroy herself. She is redeemed, but her lover marries a princess for State-reasons, and the heroine dedicates herself to the temple.

SIVĀKKIRA YŌKIKAL (fl. 16th cent.). From Sūryanār Kōil ; he was a mutt poet, who wrote the *Vēdānta Tībikai*, *Sivaneṟi-Prakāsam* (Light on Divine Path) and a rare *Maṇipravāla* comm. on the *Siddhiyār* of Aruḷnandi (13th century) besides many works in Sanskrit.

ŚIVA-K-KOḺUNDU TĒSIKAR (fl. 19th cent.). From Koṭṭaiyūr near Kumbakōṇam ; he was a court-poet of king Sarfōji of Tanjore. He wrote the *Kōḍīchchara-k-Kōvai*, *Sarabēndira Pūbāla Kuṟavañchi Nāḍakam*, *Sarabēndirar Vaittiyam* (a medical treatise), etc.

SĪVALAMĀṞA PĀṆḌIYAṆĀR. Author of *Saṅkara nārāyāṇa Suvāmi Kōvil-purāṇam.*

ŚIVĀNANDA AIYAR (1873-1916). Writer from Jaffna, Ceylon ; he was the author of *Puliyūrpurāṇam*. He has tr. *Aṇṇam Pattīyam* and *Nīla Kaṇṭīyam* from Sanskrit.

ŚIVĀṆANDA YADĪNDIRAR (fl. 20th cent.). From Āyakkāraṇ Kuḷam near Tirumaṟaikkāḍu ; he is a Tamil Mutt poet, who has left over 18 works such as the *Vīra Sēkara purāṇam*, *Rāmaliṅga Suvāmikaḷ Tiruvuḷḷam*, etc. He has also tr. the *Rig*, *Yajur* and *Sāma Vedas* from Sanskrit.

SIVAPĀTHA SUNDARAM, S. (1912-). Writer from Jaffna, Saī Laṅka. He has pub. *Māṇickavasakar Aḍichchuvattil* (biography), *Oliparappu-k-Kalai* (on broadcasting), three volumes of travelogue on Māṇikkavāchakar, Buddha and the 63 Saiva saints (relating in detail the history, architecture and culture of the places visited), *Śēkkiḻār Aḍichchuvaṭṭil* (1978), etc. Recently, in 1977 he, in collaboration with P.G. Sundararājaṇ, has written a history of the Tamil Novel, as also *Tamiḻil Siṟukatai* (on short story ; 1978). See *Sundararājaṇ, P.G.*

ŚIVA PIRAKĀSAR (fl. 17th cent.). From Tuṟaimaṅgalam ; he was a Mutt poet, who excelled in literary acrobatics. A prolific writer, with 32 works to his credit, *Pirabulinga Lilai* (q.v.), and *Naṇṇeṟi* (q.v.) are his chief works. Along with his two brothers he wrote *Kāḷatti Purāṇam.*

ŚIVA-PIRAKĀSAM. See *Umāpati Śivāchāriyār.*

ŚIVA PRAKĀSA SVĀMIGAḶ, KARAPĀTRAM (1874-1948). Scholar and poet, who wrote profusely on the Upanishadic doctrines. The outstanding feature of his interpretation of ancient lore is that he regards untouchability and casteism as alien to the Upanishadic teaching. His chief poetical works are *Vedānta Maṇaṇa Chintāmaṇi* and the *Mahākāvya Rahasyam.* He was called "Karapātram", because of the austere life that he led.

ŚIVAPPIRAKĀSA-P-PERUNDIRAṬṬU (14th cent.). A collection of verses from 133 philosophical works.

ŚIVARĀJA PIḶḶAI, K.N. Author of *Agastya in the Tamil Land* (University of Madras, 1930) and *The Chronology of the Early Tamils* (University of Madras, 1932).

ŚIVARĀMAMŪRTHI, C. Author of *Indian Epigraphy and South Indian Scripts* (1948, rev. ed. Madras, 1966).

ŚIVARĀMU, DARMU ARŪB. See *Darmu Arūb Śivarāmu.*

ŚIVARATṆAM, C. Author of *The Tamils in Early Ceylon* (Colombo, 1968).

ŚIVA-SAMBU PULAVAR (1852-1910). Poet from Jaffna, Ceylon ; he has written about 60 prabhandas, including the *Sendil Yamaka Andādi* (q.v.), *Kallāḍa-Sāgara-k-Kalittuṟai*, *Ñāṇmaṇī-mālai*. etc.

ŚIVAŚAṄKARAṆ, THI. KA. Modern poet, who wrote prose-poems in 1946. He was a critic, who brought a change towards progressivism in literature.

ŚIVAŚAṄKARI (1942-). She is known for her popular novels and short stories. Her chief works are : *Edaṟkāga*, *Tirivēṇi Saṅgamam*, *Nadiyiṇ Vēgattōḍu* (1976), *Suṟā Mīṇgaḷ* (novels), *Kāthirukkiṟēṇ* (short stories) and *Pudumaiyāṇa Anubavaṅgaḷ* (travelogue).

ŚIVA SUPPIRAMAṆIYA KAVIRĀYAR (fl. 19th cent.). He was the author of the *Nāma-tība-Nikaṇḍu*, the last of the *Nikaṇḍus* (q.v.) and the *Pūvai-p-purāṇam*.

ŚIVA SŪRIYAM PIḶḶAI (fl. 20th cent.). Poet from Ānaimalai ; he is the author of 12 minor Prabandhas like the *Paḻaṇi-andādi*.

ŚIVA-T-TAMBI, K. A good modern critic from Ceylon ; he has written two histories of literature. One is a history of Tamil short story (1967) and the other is *Īḻattil Tamiḻ Ilakkiyam* (a history of Tamil literature in Ceylon). His approach to literature is sociological. His *Novelum Vāḻkkaiyum* (1978) discusses the relation between the novel and human life ; it is a collection of essays.

ŚIVA VAKKIYAR (fl. 9th cent. ?). One of the Sittar (q.v.) poets, who, with remarkable force and simplicity, using only the people's language, attacks idol-worship, ceremonials and caste and even the theory of rebirths, as a result of which, his work consisting of over 500 stanzas remained ignored for long. His poems are included in the *Sittar Ñāṇa-k-Kōvai* (q.v.). The tenor of his poems is broadly philosophical, though it is often averred that his style is 'at times vulgar'.

ŚĪYAR, AḺAKIYA MAṆAVĀḶA. See *Aḻakiya Maṇavāḷa Śīyar.*

SĪYAR, PARA-KĀLA. See *Para-kāla Sīyar.*

SĪYAR, PIṆBAḺAKIYA PERUMĀḶ. See *Piṇbaḻakiya Perumāḷ Sīyar.*

SLATER, GILBERT. Author of *The Dravidian Element in Indian Culture* (London, 1924).

SMIRNOVA, I. Russian Indologist, whose relevant article is "Kratkij ocerk razvitija Tamil'skoj litaratury (do knonca XIX v.)" (*Literatury Indii*, Moscow, 1958).

SOHOMERUS, DR. H.W. (fl. 19th cent. ?). Western Indologist, who wrote in German *Saiva Sittāntā* ; he also tr. *Hymns of Maṇkkavāchakar*, *Periyapurāṇam*, *Kāraikkāl Ammaiyār*, etc.

SOKKALIṄGA CHEṬṬIYĀR (fl. 20th cent.). From Kāraikkuḍi ; a prolific writer of verse and prose. His *Tirruppattūr-purāṇam*, *Akattīsuvara-purāṇam*, etc. are in verse, and his *Vēdanta-t-teḷivu* is his best prose work on Vēdanta philosophy.

SOKKALIṄGA-P-PULAVAR (fl. 20th cent.). Writer from Kuṉṟattūr in Koṅgnāḍ; he is author of *Tiruvaḷḷuva-purāṇam*, *Pāva-nāsa-purāṇam*, etc.

SOKKALIṄGA SIVAPPIRAKĀSAR (fl. 19th cent.). Writer from Chidambaram; he was the author of *Periyanāyaki-ammaṉ-piḷḷai-t-tamiḻ*, etc.

SOKKANĀDA KAVIRĀYAR (fl. 18th cent.). Writer from Toṇḍaināḍ; author of *Madurai Mummaṇi-k-Kōvai*, *Aḻakar kiḷḷai-viḍu-tūdu*, etc.

SOKKAPPA NĀVALAR (fl. 20th cent.). Writer from Poḷḷachi; he wrote *Sēlam Tala-purāṇam.*

SOLOMON, DAVID (fl. 19th cent.). Author of the earliest book on Geometry: *Sētra-kaṇitam.*

SŌMALĒ. See *See Lakshmaṇaṉ Cheṭṭiyār, Sōmalē.*

SŌMASUNDARA BHARATI, S. (1879-1959). Writer from Eṭṭaiyāpuram, Tirunelvēli, he has pub. *Tiruvaḷḷuvar*, *Chērar Tāya Muṟai*, *Tasaradaṉ Kuṟaiyum Kaikēyi Niṟaiyum* (reseach), *Tol-kāppiya urai*, etc. His essays on Valluvar, Kamban, Dasaratha and Tolkappiam show a critical approach, seeking for new meanings.

SŌMASUNDARA NĀYAKKAR (1846-1906). Writer from Madras; he was a great exponent of Śaiva Siddhānta philosophy; he has written about 110 works, including the *Śaiva Sūḷāmaṇi*, *Sittānda Irrattiṇākaram*, etc.

SŌMASUNDARA PULAVAR (1880-1953). Poet from Jaffna, Ceylon; his poetical works are the *Īḻavilāsam*, *Ilaṅgai-vaḷam*, etc.

SŌMASUNDARA TĒSIKAR (d. 1941). Writer from Mylapore; he wrote *Śaiva Sikāmaṇikaḷ Iruvar* and *Tamiḻ-pulavar-varalāṟu*, bearing on the history of Tamil literature.

SŌMASUNDRAM, KALĀPPRIYĀ. See *Kalāppriyā Sōmasundaram.*

SŌMASUNDARAM, M.P. (Somu; 1921-). He has pub *Kallaṟai Mōhiṇi*, *Kēḷāda Kāṇam*, etc. (short stories), *Ravichchandrikā*, *Kaḍal Kaṇḍa Kaṇavu* (The Dream of Sea), *Nandāvaṇam*, *Veṇṇilavu Peṇṇarasi* (Full Moon Damsel) (novels), *Iḷavēṇil* (poems), *Akkarai-ch-chīmaiyil* (travel in Britiain), etc. He has won the Tamil Nāḍu Government award for his *Iḷavēṇiḷ*. His travelogue, *Akkarai-chchīmaiyil* has won the Sahitya Akademi award.

SŌMASUNDARAM PIḶḶAI, J.M. (b. 1892). He has pub. *Taṇchai Tiru-k-Kōyilkaḷ*, *Chōḻar Koyiṟpaṇikaḷ* on the temple architecture of the Chōḷas. He has also written *Two Thousand Years of Tamil Literature* (Annamalainagar, 1959) and *A History of Tamil Literature* (Annamalainagar, 1968), both histories of Tamil literature

SŌMU. See *Sōmasundaram, M.P.*

SOUNDAR. See *Soundararājaṉ, S.*

SOUNDARARĀJAṆ, S. "SOUNDAR". Modern writer, whose *Nālla Kaikaḷ* (The Best Hands), a collection of short stories for children, has won the national award.

SPAULDING, REV. LEVI (1791-1874). Western Indologist, who is said to have written 20 books in Tamil on Christianity; he composed many lyrics and tr. the *Pilgrim's Progress* as *Mōtchappirasāṇam* (Madras, 1853).

SRĪ BHAṬṬAṆĀR (fl. 13th cent.). Poet, who tr. the *Bhagavadgītā* into verse at the instance of the then Śaṅkarāchārya. The translation has an advaitic bias.

SRĪ-KAṆṬA, C. Author of *Ethical Epigrams of Avvaiyār* (Jaffna, 1915).

SRĪNIVĀSA AIYAṄGĀR, MUTTUSVĀMI. Author of *Tamil Studies or, Essays on the History of the Tamil People, Language, Religion and Literature* (Madras, 1914 ; 1st Series). The work is based on epigraphic and inscriptional evidence ; it also includes a chapter on Āḻvārs.

ŚRĪNIVĀSĀCHĀRI, C.S. Author of *Ānandaraṅgam Piḷḷai : the Pepys of French India* (Madras, 1940).

SRĪṆIVĀSĀCHĀRYA, K.S. (Ka. Sri. Sri ; 1913-). Writer from Kāndūr, Chingleput district ; he has pub. *Kāndam* (novel), *Aṇṇapūraṇi, Nīla-māḷikai* (short stories), etc. He also tr. V.S. Khaṇḍekar's Marathi novel *Jalalili Mohar* under the title *Karugiya Moṭṭu*.

SRĪNIVĀSA IYAṄGĀR, P.T. Author of *History of the Tamils, from the Earliest Times to 600 A.D.* (Madras, 1929).

SRĪNIVĀSA PIḶḶAI, K.S. (1852-1929). From Tanjore ; author of *Tamil Varalāṟu* (History of Tamil literature), which is in two parts ending with A.D. 1,000, but is incomplete. In this, he followed a scientific method in arriving at the dates of poets.

SRĪNIVĀSA RĀGHAVACHCHĀRIYĀR (fl. 19th cent.). Writer, who rendered into Tamil prose the *Uttararāmāyaṇam, Vishṇu-purāṇam,* and *Daśa Kumāra Charitam,* from Sanskrit. He also wrote the *Kadā Sangraham* in prose.

SRĪNIVĀSA RĀGHAVAN, A. (1905-75). Writer from Tanjore ; he has pub. *Avaṇ Amaraṇ, Niḻalkaḷ* (plays), *Visva Rūpam* (one-act plays), *Ilakkiya Malarkaḷ, Mēl Kāṟṟu,* etc. (essays), tr. under the title *Kurudēvariṉ Kural* (poems from Tagore) and *Veḷḷaippaṟavai* (collection of verses, which won Sahitya Akademi award). In criticism, in addition to his Kambaṉ studies in *Kāviya Araṅkil* (1956), he introduced English poems to Tamil readers. He also pub. a critical study *Nammāḻvār* (1975).

SRĪNIVĀSAṆ, HARI. See *Hari Srīnivāsaṇ.*

SRĪNIVĀSAṆ, K. Modern writer, who contributed short stories to the "Maṇikkoḍi" magazine in its early years.

SRĪNIVĀSAṆ, M.C. (1908-). Writer from Madras ; he has pub. *Mandākiṇi, Aṇṇappaḍaku, Nīrvīḻchchi* (novels).

SRĪNIVĀSAṆ, S.T. (1920-). Writer from Kāñchipuram ; he has pub. *Vāḻkkai-p-pādai, Mōhavalai, Kiḻavar Makaḷ* (novels), etc.

SRĪNIVĀSAṆ, T.K. (1922-). Writer, whose chief work is a novel : *Āḍum Māḍum.* He has also written short stories and a few other novels.

SRĪNIVĀSAṆ, THAMBI. See *Thambi Srīnivāsaṇ.*

SRĪNIVĀSAN 'VASAVAN'. Novelist, who during the period 1940-60, wrote a number of novels on social and other themes.

SRĪ-PURĀṆAM. By Maṇḍala Puruḍar (q.v.), it is a Jaina Tamil purāṇa in prose, in the Maṇipravāḷa style. This follows the Sanskrit *Uttarapurāṇa* by Guṇabhadrāchārya. Dealing with the lives of 63 Jaina celebrities, it is very popular as a sacred book among the Tamil Jainas.

ŚRĪRĀMADĒSIKAṆ, S.N. Author of *Kambarāmāyaṇam in Sanskrit* (Bālakāṇḍam ; with a foreword by C.P. Ramaswami Ayyar ; Madras, 1964).

STHALAPURĀṆAM. Kind of purāṇa, which deals with stories of Hindu gods connected with a particular shrine (see *Mahāvidvāṉ Mīṇakshisundaram Piḷḷai*).

STOKES, H. (fl. 19th cent.). European Indologist, who tr. *Nītineṟivilakkam*, a didactic work of Kumara Gurupara Thambirāṉ (q.v.).

STRAITS VOCABULARY, THE. English, Malay, Hokkien, Chinese and Tamil Dictionary (7th ed., Singapore, 1901 ; rev. ed. 1928).

SUBBAIYĀ, K.V. Author of *The Pronouns and Pronominal Terminations of the First Person in Dravidian* (University of Madras, 1919).

SUBBAIYĀ, SHAṆMUKHA. See *Shaṇmukha Subbaiyā.*

SUBBAIYAR (fl. 19th cent.). Writer from Jaffna, Ceylon ; he was the author of *Kārai-k-Kuṟavañchi* ; now lost.

SUBBĀRĀYA-CH-CHEṬṬIĀR (d. 1894). From Trichi ; he was the author of *Viriñchīsar Sadakam, Eyiṇaṇūr Purūṇam, Ādipura-t-tala purāṇam*, etc. He was also a commentator and editor.

SUBBĀRĀYA MUDALIĀR. Writer from Tiruvēṟkāḍu ; he was the author of *Tamiḻ Viḷakkam* (1811), a grammar in prose, in the form of questions and answers. It was tr. into English.

SUBBIĀH (19th cent.). Poet from Jaffna, Ceylon ; he wrote the *Kaṇaki-purāṇam*, dealing with the life of a prostitute in a humorous vein.

SUBBU, KOTTAMAṄGALAM (1910-74). Song composer, who has published *Mañchu Viraṭṭu* (short stories), *Nāḍaka Ulakam* (plays), *Gāndhi Mahāṉ Kadai* (ballad ; on political happenings in Gandhi's life ; 1947) and novels of old variety with dancing girls and musicians as characters. His *Tillāṇa Mohaṇāmbāḷ*, a novel, created a stir on publication ; it was later made into a film. His works were influenced by Gandhian thought. He popularised folk-metre with colloquialism.

SUBBU REḌḌIYĀR, N. (1917-). Writer, who has pub. *Kaliṅgattu-p-paraṇi, Kavidai*, etc. (criticism), *Tamiḻ Payiṟṟum Muṟai* (pedagogy), etc.

SUBRAMAṆIA AIYAR, M.S. (b. 1886). Writer from Tiruchi ; he has pub. more than 200 books mainly on history : *Kāṅgiras Sarittiram, Indiyāvum Suya Āṭchiyum*, etc. (history), *Kambarāmāyaṇa Vasaṇam* (prose), etc.

SUBRAMANIA IYER, A.V. Modern scholar, who initiated studies both from historical and critical points of view. His chief works are : *Taṟkkāla Tamiḻ Ilakkiya Varalāṟu* (History of modern Tamil literature ; tracing the development of literature in all its branches) and *Tamiḻ Ārāychchiyiṉ Vaḷarchchi* (the growth of Tamil research ; 1971). In English he has pub. *Tamil Studies I and II* (Tirunelveli, 1969, 1970) and *The Poetry and Philosophy of the Siddhars : an Essay in Criticism* (Tirunelveli, 1957 ; Chidambaram, 1969).

SUBRAMANIA MUDALIAR, C.K. (1878-1961). From Coimbatore ; he has written biographies. His ambitious work is an elaborate commentary on *Periya Purāṇam* (q.v.).

SUBRAMAṆIA PIḶḶAI, N.R. Scholar, who has published *One Hundred Poems of Tāyumāṇavar* (Coimbatore, 1930), tr. from the original.

SUBRAMAṆIA AIYAR, V.V. See *Iyer, V.V.S.*

SUBRAMAṆIA BHĀRATI (1882-1921). From Eṭṭayāpuram in Tirunelvēli, he is a milestone in the progress of Tamil literature, marking the beginning of the modern age, which he freed from Purāṇic and Pundit domination. He shot into fame through his patriotic songs. Some of his devotional lyrics on Kṛishṇa as lover, beloved, daughter, and mischievous boy (collected in *Kaṇṇaṉ Pāṭṭu* ; 1917) are still widely appreciated, as also are his *Kuyil Pāṭṭu* (q.v.) and his *Pāñchāli Sapatam* (q.v.). He has also left a body of mystical poems. His *Collected Poems* make a volume of over 600 pages and comprise patriotic songs, devotional lyrics, prose poems and the three major works mentioned above. In his *Pudiya Āttisūḍi*, he has imitated Avvai (q.v.), but has expounded thoughts that are modern and revolutionary. His poem *Pāppā Pāṭṭu* (Song to the Child, 1915), is meant for children. Bhārati was both an intrepid and original singer and his poems may be said to have set the pace of the cultural and political regeneration of the Tamils.

Bhārati was also a master of prose and he forged a vigorous, sensitive, natural prose that proved a splendid instrument for both practical and artistic purposes. *Ñāṇa Ratham* (The Chariot of Knowledge) is an utopian allegory, in which he describes with poetic imagination his brief sojourns in Upashanti Lōka, Gandharva Lōka and Satya Lōka. *Chiṇṇa Sankaraṉ* and *Chandrikaiyiṉ Kathai* are fictional narratives which Bhārati left incomplete. *Chandrikaiyiṉ Kathai* traces the life of a young widow, Visālākshi, who approaches social reformers of the day to arrange for her remarriage. A young Sanyāsi marries her but dies within a short time.

Bhārati also experimented with the short story form. Besides some allegorical didactic stories, full of humour and satire, dealing with such themes as the crow learning grammar (*Kākkai Ilakkaṇam Kaṟṟa Katai*), he has also written short stories. His 'Kānthāmaṇi' creates the single effect said to be the forte of modern short story.

There is no doubt Bhārati is among the figures in modern Indian literature and he is entitled, as Sarōjini Nāidu remarked, "to rank among those who have transcended all limitations of race, language and continent and have become the universal possession of mankind."

SUBRAMANIA BHĀRATI, A. (1880-1955). Writer, who was pioneer in children's literature in Tamil. He was editor of a journal called 'Bāla Vinōdiṇi'. Among his works, is the *Āstika Mata Upākhyāna*. Some of his novels are *Vijaya Bhāskaram* and *Sundaravalli*. He also wrote a few plays like *Srīvaḷḷināyaki*, *Pādukāpaṭṭābhishēkam*, etc.

SUBRAMAṆIAM, A.V. (1924-). Author of *Sips from the Saṅgam Cup* (Madras, 1968).

SUBRAMAṆIAM, K.N. (Ka. Naa. Su. ; 1912-). Writer from Madras ; he is a leading novelist, with more than ten novels to his credit, of which the best is *Poy-t-tēvu*. In his *Oru Nāḷ* (One Day), he describes one full day in the life of an I.N.A. man coming to the 'Sarvamāṇya Agrahāram' of Sāttaṇūr and getting to know the lives of many people, past and present, of that place. In his *Poyttēvu* also, this place is the scene of action and one gets a living presentation of the place and the people as the generations change. His *Asuragaṇam* (The Demon-type ; 1959) is on the imaginings of an over-wrought mind. The author has adopted in some of his works the method of the 'stream-of-consciousness'. His short stories are collected in *Āḍaraṅgu* and *Teiva Jaṇaṇam* ; his chief story is "Manōtatvam" (Psychology), which deals with the guilt-consciousness of an individual. He also translated novels from French and Swedish ; he is an impressionistic (e.g., *Ilakkiyavichāram* ; 1959) and in his *Paḍittirukkiṟirkāla* (2 vols.), he shows in an interesting manner, how one can read and enjoy a book, at the same time taking note of its shortcomings. For this purpose, he selects examples from poetry, prose and fiction. He was editor of "Chūṟāvaḷi" and "Ilakkiyavaṭṭam", two literary magazines. He fought throughout his life almost a lonely battle against second-rate popular literature and for that his name will be remembered by posterity. *Mayaṇ Kavithaigaḷ* (1977) is an anthology of his poems, for which he got the Kumāraṇ Āsāṇ Award in 1980. His *Mutal Aintu Tamiḻ Nōvalkaḷ* (Five First Tamil Novels) was published in 1957, while *Tamil Short Stories* was brought out in 1979. His *Inthia Ilakkiam* and *Vimarśana Kalai* (both 1984) are collections of assorted articles offering overview on the literary scene. His translations of George Orwell's *Animal Farm* and *1984* were also reissued in 1984.

In 1985, he has pub. a series of articles on ten great novels of India ; a series of some forty pen-portraits of men of letters from all over India and abroad, all of them directly known to the author ; a treatise on the art of the novel, and a collection of essays in a manner of heightening the literary awareness of Tamil readers.

SUBRAMAṆIAM, N. (1917-). Writer from Tirunelvēli ; he has pub. *Sippāy Irudayam*, *Āsai Veḷḷam*, etc. (novels), *Namaskāram*, *Vīḍum Viḷakkum* (short stories), *Saraviḷakku* (essays), etc.

SUBRAMAṆIAM, P.S. Author of "The Gender and Number Categories in Dravidian" (*Journal of the Annamalai University, Humanities*, 1969).

SUBRAMAṆIAM, T.N. (904-). Writer from Tanjore ; he has pub. *Haidar Kālaṇ*, *Kāṭṭu Mallikai* (short stories) ; *Paṇḍai Tamiḻ Eḻuttukkaḷ* (language), *Karikai Koṇḍā Choḻaṇ* (history), *Mayūraṇ*, *Rājasundari* (dramas), etc. His historical short stories are true to their appellations, though some of the stories are based on his theories rather than established facts.

SUBRAMANIAṆ, K R. Author of *The Origin of Saivism and its History in the Tamil Land* (Madras, 1929).

SUBRAHMAṆIAṆ, N. Author of *Pre-Pallava Tamil Index* (University of Madras, 1966) ; it is an index of historical materials in 43 Tamil texts including Sangam works and Kāvyas and *Saṅgam Polity : the administration and social life of the Saṅgam Tamils* (Bombay, 1966).

SUBRAMANIAN, R. (1924-). Writer from Madras ; he has pub. *Kādalar Kaṇgaḷ*, *Peṇ Māyai*, *Maḷai Vīḍu* (all novels), etc.

SUBRAMANIAN, S.V. (1926-). Scholar from Tirunelvēli. He has pub. 21 works in

Tamil, 3 in English and ed. over 30 works. His important chief works are: *Ilakkiya Niṉaivukaḷ* (1964), *Tamiḻ Viḍukataikaḷ* (1975) and *Studies in Tamil Language and Literature* (1973). He also ed. the grammatical works in Tamil, with his short notes. He has ed. (jointly with N. Ghadigachalam) *Literary Heritage of Tamil* (Madras, 1981) and (jointly with Vīraswāmy, S.V.) *Tamil Ilakkiya Koḷkai* (Literary Theories in Tamil : An Introduction, vols. I-IV ; Madras, 1975). He also wrote *Descriptive Grammar of Śilappadikāram* (Madras, 1965).

SUBRAMAṆYA BHARATHIAR (fl. 19th cent.). Writer from Maḻavai near Madurā ; he wrote the *Tiruviḷayāḍal Kīrttaṉai*, lyrics on the sports of Śiva.

SUBRAMAṆYA DĪKSHITAR (fl. 17th cent.). Scholar, who is known for his grammatical *Pirayōga Vivēkam* (q.v.).

SUBRAMAṆYA MUDALIAR, V.P. (1857-1946). Writer from Tirunelvēli ; his *Nellai Silēḍai Veṇbā* is an illustration of his skill in verbal gymnastics. He attempted a translation of *Paradise Lost* (Book I) and wrote the *Akalikai Veṇbā* and *Kōmbi Viruttam*, both poetical works, ethical in tone. He has edited selections from Kambaṉ (q.v.), with notes.

SUBRAMAṆYA PAṆḌIDAR (fl. 19th cent.). Writer from Chidambaram ; he has translated and edited several Āyurvēdic works.

SUBRAMAṆYA PIḶḶAI (1846-1909). From Chingleput ; he rendered into prose purāṇas like *Brahmōttara Kāṇḍam*.

SUBRAMAṆYA PIḶḶAI (fl. 19th cent.). Writer from Jaffna, Ceylon ; his *Padārtta Viññāṇam* is a dictionary on materia medica. He has written a few Āyurvēdic books also.

SUBRAMAṆYA PIḶḶAI, E. (b. 1896). From Eṭṭayāpuram, Tirunelvēli district ; he has pub. more than 100 books : *Irāmāyaṇa Ārāychchi* (criticism), *Śaiva Samayam* (religion), *The Date of Silappadikāram* and the *Age of Buddha Nirvāṇa* (research), etc.

SUBRAMAṆYA PIḶḶAI, K. (1888-1945). From Tirunelvēli, a prolific prose writer, research worker and commentator. His well-known work is the *Tamiḻ Ilakkiya Varalāṟu*, a history of Tamil literature (2 vols., 1940). He also authored *Nature in Thevaram : Ancient Tamil Scripture* (1934).

SUBRAMANYA RĀJU. Modern writer, who is noted for his short stories.

SUBRAMAṆYA SĀSTRI, P.S. (b. 1890). Writer from Bālakṛishṇaṉ Paṭṭi, Tiruchi district ; he has pub. *Vadamoḻi Nūl Varalāṟu* (literary history), *Vadamoḻi Varalāṟu* (History of Sanskrit language) and tr. under Tamil title *Toṇiviḷakku*, the Sanskrit *Dhvanyālōka* (1939), etc. He also ed. *Tolkāppiyam* (vols. 1-3, Madras, 1930, 1937) and wrote *Historical Tamil Reader* (Annamalai University, 1945).

SUBRAMAṆYA ŚIVA. See *Śiva Subramaṇia*.

SUBRAMAṆYA SIVA. See *Siva*.

SUBRAMAṆYA TĪṬCHIDAR (fl. 17th cent.). Writer from Ālvār Tiruvakari in Tirunelveli ; he was the author of *Pirayōka Vivēkam* (q.v.).

SUBRAMAṆYA YŌKI, S.T. (1904-63). Writer, who has composed the *Tamiḻ Kumari*, a collection of poems. He has adapted the theme of Mary Magdalene and Rubaiyat and translated Hemingway's *Old Man and the Sea*.

SUBRAHMAṆYA ŚĀSTRI, PĀLAMAḌAI PICHUMAṆI. Scholar, whose chief works are : *History of Grammatical Theories in Tamil and Their Relation to the Grammatical Literature in Sanskrit* (Madras, 1934), *An Enquiry into the Relationship of Sanskrit and Tamil* (University of Travancore, Trivandrum, 1946) and *Comparative Grammar of the Tamil Language* (Trichinopoly, 1947).

SUBRAHMAṆYAṆ, SUKI. See *Suki Subrahmaṇyaṇ.*

SUBRAMṆIAM, VADASĒRY IYEMPERUMĀḶ (1926-). Scholar, whose "A Descriptive Analysis of a Dialect of Tamil" is a doctoral dissertation at Indiana University, 1958. He has also pub. *Index of Puranānūru* etc. (Kerala University, Trivandrum, 1962).

SUBRA-TĪBA-K-KAVIRĀYAR (fl. 18th cent.). Poet from Srīraṅgam ; his *Viṭali-viḍu-tūtu*, *Kūḷappa Nāyakkaṉ Kādal*, and *Periya Nākendiraṉ Kādal* are noted for erotic sentiments.

SŪDĀMAṆI NIGAṆḌU (*Nigaṇḍu Sūdāmaṇi*). By Maṇḍala Puruḍar (q.v.), it is the most popular *nigaṇḍu* (q.v.) in 1204 *Viruttams* (q.v.) and deals with about 12000 words. Based on the earlier lexical works *Tivākaram* (q.v.) and *Pinkalandai* (q.v.), the work, as it is, consists of 1197 stanzas, though originally it is said that there were only 1125 stanzas It has 12 sections or '*togudis*' like *Tivākaram* (q.v.).

SŪḌĀMAṆI-P-PULAVAR (fl. 19th cent.). Author of *Vaisiya Purāṇam.*

ŚUDDHĀNANDA BHĀRATI, SVĀMI (1897-). Writer from Sivakaṅgai, Rāmnāḍ district ; he has pub. more than 250 books : *Bhārata Śakti Mahākāvyam* (The Might of Bhārata ; 1948 ; a voluminous poem ; see *Pārada Śakti Mahākāviyam*), *Tiru-k-Kuraḷ Iṉbam*, *Silambu-ch-chelvam* (criticism), *Kavi-k-Kuyil* (biography), *Ēḷai Paḍum Pādu* (Adaptation from Victor Hugo's *Les Miserable*, a very popular work), *Saint Rāmaliṅga and His Revelations*, Tamil tr. of Dayananda's *Satyārtha Prakāśa* from Hindi, etc. In 1983, he was awarded the Raja Rājam award of Rupees one lac by the Tamil University, Tanjore for his poetic work : *Bhārata Śakti Mahākāvyam.* His other chief works are : *Alvar Saints : Their Lives and Teachings* (Trichinopoly, 1942) and *Alvar Saints and Āchāryas* (2nd ed. 1968).

SUDHĀ, K. Modern writer of *Bālar Pāḍal* (Poems for Children), which is the life history of 55 great heroes like Shakespeare, Ingersol and Pushkin.

SUJĀTHĀ. See *Raṅgarājaṉ "Sujāthā".*

SUKI SUBRAHMAṆYAṆ (1917-). Writer, who is noted for his original radio-dramas, besides, one-act plays, novels, short stories and articles on modern writers.

SUKUMĀRAN. Modern poet, whose chief collection of poems is *Kodaikkala Kurippugal* (Summer Notes ; 1985).

SŪḶĀMAṆI. By Tōla-moḻi-t-ṭēvar (q.v.), it is a Jaina Tamil story, taken from Sanskrit, dealing with Tiviṭṭaṉ and his son. Its intended moral is the exaltation of austerity. Its chief beauty is its style, chaste, sweet and musical, but the general tone of the epic is far too sensuous to be able to enforce the principle of austerity and the poem does not have much right to be called a great work, though it certainly makes attractive reading.

SUNDA (M.R.M. Sundaram ; 1918-). Writer, who is known for writing the biography of Kalki (q.v.), entitled *Poṉṉiyiṉ Pudalvaṉ* (1976) in about 900 pages, where he is all praises for Kalki.

SUNDARALIṄGA MUṆIVAR. Author of *Tiru-p-perun-duṟai-purāṇam*.

SUNDARA MUDALIAR (1873-1941). Writer from Toṇḍaināḍ, who was the author of *Mahatma Kandi Sadakam*.

SUNDARARĀJAṆ, P.G. (Chiṭṭi ; 1910-). Writer from Nattam, Madurai district ; he has pub. *Padmasākaram* (novel), *Andimandārai* (short stories), *Kaṇṇaṉ Eṉ Kavi* (criticism), etc. In 1979 has been published a history of Tamil novel from 1879 to 1979, written by him in collaboration with Sivapātha Sundaram (q v.) ; in this book : *Tamiḷ Novēl Nūṟāṇḍu Varalāṟum Vaḷarchiyum* (Hundered Years of Tamil Novel), they have unearthed a lot of material, not chronicled by their predecessors. Sundararājaṉ, along with Sivapātha Sundaram, also wrote *Tamiḷil Siṟukadai* (on short story ; 1978). He has succeeded in probing the mental workings of men and women placed in delicate situations.

SUNDARA RĀMASWĀMY (1931-). Writer from Nagercoil ; he uses the Nagercoil dialect and brings out the story through dialect. A good short story writer, he has pub. four collections of stories, viz. *Akharai Chīmaiyil*, *Pirasādam*, *Vāsaṇai* and *Pallam* (1985). He has also written novels (*Oru Puḷiyamarattiṉ Kadai* : The Story of a Tamarind Tree ; 1956, *J J Some Notes* ; experimental novel ; 1981) and free verse pieces (Nadu Nisi Nāykaḷ). In his first novel, through a new technique, he gives the political, social and economic story of the changing generations of the people of Nagercoil in the guise of the recital of events taking place in connection with a tamarind tree. *Pallakku-t-tūkkikaḷ* and *Tiraikaḷ Āyiram* are his novelettes. Of late, he has started writing criticism, his latest work being *Kaṭṭuraikaḷ* (1984) on some modern novelists.

SUNDARA SHAṆMUGAṆ (1922-). Author of *History of Tamil Lexicography* (Pondichery, 1967).

SUNDARA VAḌIVĒLU, N.D. Modern writer, who is noted for a travelogue.

SUNDARAM, AḶAKA. See *Aḷaka Sundaram.*

SUNDARAM, M. Author of *Historical Material in Sangam Literature* (University of Madras, 1962).

SUNDARAM, M.R.M. See *Sundā.*

SUNDARAM, S.D. (1921-78). Poet, whose works were influenced by Gandhian thought.

SUNDARAM, SHAṆMUGA. See *Shaṇmuga Sundaram, K.*

SURDARAM, SHAṆMUKHA. See *Shaṇmukha Sundaram, R.*

SUNDARAM, SIVAPĀTHA. See *Sivapātha Sundaram, S.*

SUNDARAM, SŌ. MEE. Modern poet, who is popular in poetical symposia.

SUNDARAM PIḶḶAI P. (1855-97). Writer from Alleppey ; he was the author of *Maṇōṇmaṇīyam* (q.v.) and *Nūl-tokai-viḷakkam*. He was a historian and critic. Influenced by Shakespeare's plays and Sanskrit drama, he wrote the first poetic drama, in which he sowed the seeds of Tamil nationalism. He also authored *Some Milestones in the History of Tamil Literature* (Madras, 1895).

SUNDARAR (fl. between 710-35). Writer from Tiruvarur ; he was one of the Nāyaṉārs, or early Śaivite devotees, and is one of the three poets represented in the *Tēvāram* (q.v.). He is called the Vantoṇḍar or the Insolent Devotee and Tambirāṉ Tōḻar or the Lord's Comrade. This is because he assumes familiarity with the deity, to the extent of asking the latter to command that some paddy be taken to his home. His poems are therefore often spicy and very different from other Bhakti poems, though occasionally he also rises to high flights in lyrics such as the popular "Poṉṉār Mēṉiyaṉē" and "Tillai Vāḻ Andaṉar". During his incredibly short life, he is reputed to have composed tens of thousands of songs but hardly one hundred have been preserved. His hymns are on every devout Tamil bhakta's lips to this day and are sung by musicians in temples and *mutts*.

SUNDARĒSAṈ, C. (1925-). Writer from Madurai; he has pub. *Kādaṟpali*, *Malarnda Vāḻvu*, *Āsai Rōjā* (short stories), etc.

SUPPAIYAR, MUTTU VEṄKAḌA. See *Muttu Vēṅkaḍa Suppaiyar*.

SURABHI (1911-). Poet, who is known for his many good verses and *Sattiya Sōdaṉai*. His works are influenced by Gandhian thought.

SURADĀ (1919-). Modern poet, belonging to the circle of Bhāratidāsaṉ (q.v.); he is noted for his new similes and is called 'Poet of Similes'. His chief poetical works are: *Paṭṭattu Arasi*, *Tēṉamālai*, etc. He is at present editing the literary magazine 'Suradā'. His original name was Rājagōpālaṉ and he was born at Tanjore in Taminādu.

SURESH. Modern writer, who is noted for his novel *Concrete Vanam* (Concrete Jungle; 1985).

SŪRYA NĀRĀYAṆA SĀSTRIĀR, V.G. (Paridi Malaiñar; 1870-1903). From Madurai, he was a great Tamil enthusiast. He has sought to bring in several innovations and reforms in the language. He wrote drama, verse, critical essays, and a novel. Of these his essays are the most deserving notice. Some of his prose works are *Tamiḻ Moḻi Varalāṟu*, *Tamiḻ pulavar Sarittiram*, and *Tamiḻ Vyāsaṅgaḷ*. His plays are *Rupāvati*, *Kalāvatī*, and *Māṇa-Vijayam*. His *Nāṭakaviyal* (1897) is a treatise on drama; *Pāvalar Virundu* and *Taṉippasura-t-tokai* are his poetical works, while *Madivaṇaṉ* is his novel. He tr. the Sanskrit play *Mudrārākshasa*.

SUVĀMI, TĀṆḌAVARĀYA. See *Tāṇḍavarāya Suvāmi*.

SVĀMIGAḶ, SIVA PRAKĀSA. See *Siva Prakāsa Svāmigaḷ Karapātram*.

SVĀMIGAḶ, TATTUVA BODHA. See *Tattuva Bōdha Svāmigaḷ*.

SVĀMIGAḶ, TIRUPPUKAḶ. See *Tiruppukaḷ Svāmigaḷ*.

SUVĀMIKAḶ, KUMARA GURUPARA. See *Kumara Gurupara Suvāmikaḷ*.

SUVĀMIKAḶ, KUMARA GURUDĀSA. *Kumāra Gurudāsa Suvāmikaḷ*,

SUVĀMIKAḶ, PĀMBAṈ. See *Pāmbaṉ Suvāmikaḷ*.

SUVĀMIKAḶ, POṈṈAMBALA. See *Poṉṉambala Suvāmikaḷ*.

SUVĀMIKAḶ, SACHCHIDĀNANDA. See *Sachchidānanda Suvāmikaḷ*.

SUVĀMIKAḶ, ŚAṄKARADĀSA. See *Śaṅkaradāsa Suvāmikaḷ*.

SUVĀMIKAḶ, SIT-PAVĀṆANDA. See *Sit-pavāṇanda Suvāmikaḷ*.

SUVAMIKAL, TAṆḌAPĀṆI. See *Taṇḍapāṇi Suvāmikaḷ.*

SUVĀMI ÑĀṆA-P-PIRAKĀSAR (1892-1947). Writer from Jaffna, Ceylon. A Catholic Father, he wrote the *Sol Piṟappu Oppiyal Akarādi*, an etymological dictionary, *Tamilaṉ Pūrva Sarittiramum Samayamum* and *Kiristunādar Sarittira Araychchi*, both historical research works.

SUVĀMINĀDA-K-KAVIRĀYAR. Writer from Tirunelvēli ; he was the author of *Podikai Nikaṇḍu*, a lexical work.

SUVĀMINĀDA TĒSIKAR. See *Īsāṇa Tēsikar.*

SUVĀMI VIBULĀṆANDAR (1892-1947). Scholar from Jaffna, Ceylon ; he is author of *Yāḻ Nūl* (q.v.). He was a research scholar and his *Madaṅga Sūlāmaṇi* is a brief study of Shakespeare from the Eastern point of view. He has also translated the *Karma Yōga* and *Ñāṇa Yōga* from Sanskrit.

SVARNY, OLDRICH. Author, along with Kamil Zvelebil, of "Some Remarks on the Articulation of the 'Cerebral' Consonants in Indian Languages, Especially in Tamil" (Archiv Orientalni, XXIII, 1835).

SWĀMI, B.G.L. Modern writer, whose *Pōtayiṉ Pātayil* (On the Way to Intoxication) deals with stimulants and intoxicants like tea, coffee and opium and traces the history of their introduction into India.

SWĀMI, T.S.D. (fl. 20th cent.). Writer, who is known for his thriller and suspence stories, the *Karuṅkuyil Kuṉṟattuk Kolai* (1923), being his best-known work. He also had a mission of transforming Indian society including the status of women. His other novels are : *Sarasa, Maṇōhari* and *Vasanthā.*

SWĀMINĀTHA DĒSIKAR. See *Suvāminada Tēsikar.*

SWAMINĀTHA IYER, U.V. (1855-1942). Great Tamil scholar and editor, whose active period of scholarship and critical exegesis was about 65 years and he died at the age of 87. Of the large number of works edited, the chief ones are the editions of *Silappadikāram, Maṇīmēkhalai, Chintāmaṇi, Puṟanāṉūṟu* and several other classics of the Sangam age ; he thus rescued Sangam poetry and other ancient Tamil literary works from oblivion. He has written a biography of his teacher, Mīṇākshisundaram Piḷḷai, a beautifully written candid autobiography *Eṉ Charittiram* (reprint 1983) and innumerable essays and sketches. A master of chaste prose, Swāmiṇātha Iyer was a hoary institution. He also wrote another biography *Thyāgarāja Chettiar.*

SWĀMINĀTHA SARMĀ, V. (b. 1895). Writer from Veṅgalattūr, N. Arcot ; he has pub. *Soviet Russia, Greece, Chināviṉ Varalāṟu* (history of China), *Karl Marx* (biography), *Pileṟṟōvin Arasiyal* (Politics), etc. He was as assist. editor of "Desabhaktan", "Navasakti" etc. and editor of "Kumari Malar."

SWAMINĀTHAṆ, GOMATHI. See *Gōmathi Swāmināthaṉ.*

SWĀMINĀTHAN, K. (b. 1896). Writer from Puthukota ; his chief work is : *Kaṭṭai Vaṇḍi*, a drama. He has translated into English *Rājājiyiṉ Siṟukadaikaḷ* and *Chakkaravartti Tirumakaṉ*, written in Tamil by Rājagopālāchāri. He has ed. in collaboration with others *The Plough and the Stars : Stories from Tamilnāḍu* (1963).

SWĀMINĀTHAṆ, VEṄKAṬA. See *Veṅkaṭa Swāmināthaṉ.*

T

T.K.C. (1882-1954). Writer from Tirunelvēli ; he is known as an expounder of Kambaṇ. His forte was to detect the fine and beautiful and to share his appreciation with others and he helped many to appreciate with discrimination Tamil poetry and to develop a critical sensibility. Hence he is called 'Rasikamaṇi' or the Jewel of Appreciation. He ed. *Muttoḷḷāyiram* (q.v.) and discovered its fine lyrical and poignant dramatic quality. As an editor, however, he takes liberties ; his prose has a rare charm and easy conversational grace, and a stamp of its own. His three prose works are *Kambaṇ Yār* ?, *Idaya Oḷi* (q.v.) and *Tamiḻ Kalañchiyam*. His full name is T.K. Chidambara Nātha Mudaliyār. T.K.C. introduced into Tamil prose the art of letter-writing as is revealed by the publication of his letters written to his close friends.

T.P.M. See *Mīṇākshisundaram, T.P.*

TĀDĀCHCHĀRIYĀR, TĀDA-TĒSIKA. See *Tāda-tēsika-t-Tādāchchāriyār*.

TĀDA-TĒSIKA-T-TĀDĀCHCHARIYĀR (fl. 20th cent.)., Writer, who has tr. the Sanskrit *Vālmīkirāmāyaṇa* into prose.

TĀKAḌŪR YĀTTIRAI (*Takaḍūr Mālai*). Supposed to belong to some period before the 13th cent., it is a prose work, interspersed with verse ; now lost. Forty-four of its stanzas are preserved in the *Puṟattiraṭṭu* (q.v.), and four others in early commentaries. The work deals with the war between Adiyamāṉ, king of Takaḍūr and the Chēra king Perum Chēral Irumboṟai.

TAKKA YĀKA-P-PARAṆI. By Oṭṭak Kūttaṇ (q.v.), it is *Parani* (q.v.) on the battle between Śiva's general and Śiva's father-in-law Takkaṇ. This story is taken from Sanskrit, and is treated to emphasize the greatness of Śiva in contrast to the other Hindu gods. The poem is in a stately and dignified style and is inclined to hardness rather than softness. It uses many rhythmic patterns.

TALAIMUṞAIGAḶ. See *Nīla Padmaṇābhaṇ*.

TAḶAYASINGOM, M. From Jaffna, Ceylon, who died recently. He is said to represent the group of new writers, against the leftist group. His contribution to New Poetry and criticism is worth-mentioning. According to him, literary form or content is the blossoming of man's soul. His *Pōr-p-paṟai* is a collection of essays, which shows the author's search for the above theory to oppose the leftists' theory of literature.

TALES FROM TAMIL CLASSICS. Tales in English from Tamil literary works (Oxford, 1933).

TĀḶISAI, One of the three supplementary metrical forms to the four main Tamil metres. It is a part of *Kalippā* (q.v.) and *Paripāḍal* (q.v.). *Tāḷisai* is the form used for *Paraṇi* (q.v.) literature. It is noted for its musical and rhythmic quality.

TAMBIMUTTU, E.L. Author of *Dravida, a History of the Tamils from the Pre-Historic Times to A.D. 1800* (Colombo, 1945).

TAMBIMUTTU-P-PIḶḶAI (fl. 19th cent.). Writer from Jaffna, Ceylon ; he has written the *Estākkiyar Nāḍakam* and the *Simsōṉ Kadai*, on Biblical themes.

TAMBYAH, T. ISAAC. English scholar, who pub. *Psalms of a Śaiva Saint*, being selections, from the writings of Tāyumāṇaswāmy translated into English with introduction and notes (London, 1925).

TAMIḺĀKARA MUṆIVAR (fl. 17th cent.). Writer from Tirunelvēli ; he wrote the *Nellai Tiru-p-paṇi-malai*, and *Nīdi Sāram*, an ethical work.

TAMIḺAḺAKAṈ (1929-). Poet, whose works are collected and pub. under the title *Tamiḻaḻakaṉ Kavidaikaḷ*.

TAMIḺAṆṆAL. Scholar, whose *Oppilakkiya Aṟimukam* (1973) is an introduction to the study of comparative literature.

TAMIL LEXICON. Tamil dictionary published by the University of Madras during 1925-36. The first editor was the Rev. J.S. Chandler (q.v. ; 1913-18), and the last, S. Vaiyāpuri Piḷḷai (q.v.) from 1926-36. It is a Tamil-Tamil-English dictionary consisting of the meanings of 1,04,405 words, with a supplementary part containing 20,000 words.

TAMIL MALAYSIANA. A checklist of Tamil Books and Periodicals Published in Malaysia and Singapore (University of Malaya Library, Kuala Lumpur, 1969).

TAMIḺ NĀVALAR SARIDAI (17th cent.). A small anthology of poems, written by various poets, with colophons giving the contexts of their composition.

TAMIL NEṞI VIḶAKKAM (before 8th cent.). Gramatical work, supposed to contain all the five traditional sections of Tamil grammar. The section on *Akapporuḷ* (q.v.) consisting of 25 sūtras, alone is now available. It has a commentary written by its author.

TAMIḺ OḶI (1924-65). Poet, who successfully experimented in varieties of *cindus* to benefit the various moods of his poetry. His chief epics are : *Kōsalai Kumari* and *Mādhavi Kāviyam*, while *Tamil Oḷiyiṇ Kavidaikaḷ* is a collection of his poems.

TAMIḺ-P-PATTIRIKAI (Tamil Magzine). The first newspaper to appear in India. It was started by the Evangelical Tract Society of Madras in 1831.

TAMIL-PORTUGUESE DICTIONARY. The first dictionary properly so-called, which was compiled by Fr. Antēm De Proenca and printed at Cochin in 1679. There is no trace of it now.

TAMIḺ VAṆṆAṆ. Modern writer, who is known for writing detective stories for children. His *Bayamā Irukkē* (I am Afraid, 1947) was the first serial story, that won the hearts of children.

TAMIḺAṆBAṆ (1943-). Poet, whose poetical collection *Amma Amma* breathes humanism with conviction that men of all countries must live together and love one another. His *Four Articles on New Poetry* (1977) is a leftist appraisal of the new poetry movements in Tamil.

TĀMŌDARAM PIḶḶAI, C.V. (1832-1901). Writer from Jaffna, Ceylon ; he edited a few ancient classics with valuable introductions. He also wrote prose works like *Sūḷamaṇi Vasaṇam* and *Śaiva Mahattuvam*. He collected a number of Tamil manuscripts.

TAÑCHAI VĀṆAṆ KŌVAI. By Poyyāmoḷi Pulavar (q.v.), it is one of the best Tamil *Kōvais* (q.v.), in praise of the chieftain Tañchai Vāṇan. In 425 stanzas in *Karikai* (q.v.) metre, it is quoted as illustration in *Akapporuḷ Viḷakkam* (q.v.). The story of the work centres round the revelation of a damsel's love for her fiancee to her parents through a friend of hers.

TAṆḌALAIYĀR SADAKAM. *Sadakam* by Sāndaliṅga Kavirāyar (q.v.) in praise of the deity at Taṇḍalai. Each of its 100 *viruttams* (q.v.) illustrates a proverb.

TAṆḌAPĀṆI PIḶḶAI (1891-1922). Writer from Nāgappattiṇam, who has written several novels like *Sadāṇandam*, *Kalāsundarī*, *Māyāvadi*, etc.

TAṆḌAPĀṆI SUVĀMIKAḶ (1840-99). Writer from Tirunelvēli ; he was an expert in *Sandam* or *Vaṇṇam* (q.v.). Among his many works, the *Pulavar Purāṇam* (stories of Tamil poets) and *Aruṇakirinādar-purāṇam* are of some importance.

TĀṆḌAVAR, MUTTU. See *Muttu-t-Tāṇḍavar*.

TĀṆḌAVARĀYA MUDALIĀR, VIDVĀN (fl. early 19th cent.). Writer from Villivākkam near Madras ; he translated in 1826 the *Pañchatantra* from Marathi into Tamil prose. His other works are : *Kathāmañchari*, *Ilakkaṇa Viṇā Viḍai*, etc. He is one of the early prose writers, his style, being very difficult and his sentences long-drawn out. He has edited *Akarādi* (q.v.), *Chulamaṇi Nikaṇḍu* (q.v.) and *Tivākaram* (q.v.).

TĀṆḌAVARĀYA SUVĀMI. See *Tāṇḍavarāyar Suvamikal.*

TĀṆḌAVARĀYAR SUVĀMIKAḶ (fl. 18th cent.). Poet, whose *Kaivalya Navanitam* (The Butter of the Absolute Oneness) became a Vēdānta classic, the moment it was written. The poem has been tr. into English by Charles Graul (Leipzig, 1855).

TAṆḌI (fl. 12th cent.). Author of *Taṇḍialaṅkāram* (q.v.) and contemporary of Oṭṭakkūttaṉ (q.v.). He seems to have been patronized by Chōḷa king Kulottunga II.

TAṆḌI ALAṄKĀRAM. By Taṇḍi (q.v.), it is a tr. of the Sanskrit *Kavyādarśa* and is better than an earlier one by Puttamittiraṉ (q.v.). Also called *Aṇi-adikāram*, it consists of three chapters of 126 Sūtras, in *āsiriyam* metre. The second and most important chapter deals with 35 figures of speech ; illustrations are mainly by the author and are in veṇbā metre. There is an old commentary on the work, and among the recent commentaries, that by A. Kumārasāmy Piḷḷai (q.v.) is worth mentioning.

TAṆIGAI ULAGANĀTHAṆ. Modern writer who not only writes plays for children but gets them staged too. *Siṛuvar Nāṭaka Virundu* (Feast of Plays for Children) and *Vaḷanāḍum Iḷam Kaṇṛum* (A Nation and Young Calf) are the two dramatic collections for children published by him. *The Pied Piper of Hamelin* gave him the theme for his playlet *Eli Vēṭṭai* (Rat Hunt). The *Pāḍum Pappā* is a collection of his poems for children.

TAṆIPPĀḌAL TIRAṬṬU. There are eight anthologies of Tamil poems by this name, preserved in the Tanjore Saraswati Mahāl Manuscript Library. There is still another, compiled by Poṇṇusāmi-t-tēvar.

TĀṆIYĒL PIḶḶAI (fl.19th cent.). Writer from Tranquebar ; he wrote the *Saṇmārka Viḷakkam* and *Yēsunādar Sarittira-t-tiyāṇam*, etc. on Christian themes.

TAṆVANDIRI. Siddha physician, who has written many medical treatises in verse, popular in Jaffna, Ceylon, such as *Vaittiya Chindāmaṇi*, *Vākadam*, etc.

TĀSAR, TIRUVAḌI. See *Tiruvaḍi Tāsar*.

TĀSAR, VEṄGAḌARĀMAṆA. See *Veṅgaḍarāmaṇa Tāsar*.

TATTUVA BŌDHA SVĀMIGAḶ. See *Nobili, Robert de.*

TATTUVA-P-PIRAKĀSAR (fl. 16th cent.). Writer from Śivapuram near Kumbakōṇam ; he wrote the *Tattuva-p-pirakāsam*, explaining the four Mārgas—*Sariyai*, *Kiriyai*, *Yōkam*, and *Ñāṇam*—or Ways of attaining Moksha or heaven.

TATTUVARĀYAR (fl. 15th cent.). Writer from Chōḷanāḍ ; he wrote many works on religious philosophy, such as *Neñchu Viḍu Tūdu*, *Perundiraṭṭu*, *Kuṟundiraṭṭu*, *Iśvara Gita*, *Brahma Gītā*, etc. His writings run over 3,000 verses. He made significant and original contributions to the spread of Vēdānta through poetry.

TAYARĀMAṆ, NĀRAṆŌ. See *Nāraṇō Tayarāmaṇ.*

TAYLOR, REV. WILLIAM (1796-1878). An English Christian missionary working in Madras, who wrote a few works in Tamil prose and prepared and published a catalogue of the manuscripts in the Oriental Manuscripts Library, Madras. His works are : *A Tamil Primer for the Use of Beginners* (Madras, 1861) and *Oriental Historical Manuscripts in the Tamil Language* (Madras, 1835 ; tr. with annotations ; 2 vols. in one). He also pub. *Vētattātchi* (1834) and tr. *Veṛṛivēṛkai* into English. The unfinished 3rd and 4th parts of Rottler's Dictionary were completed by him.

TĀYUMĀṆAVAR (1706-44). Saint-poet from Pāṇḍināḍ ; he was a Śaivite mystic and poet of repute. He was steward to a Naik king, who renounced the world to flee from the advances of the widow of his master. He has left a considerable number of lyrics, known as *Tayumāṇavar Pāḍal*. His poetry inclines on the one hand to the Sittar (q.v.) school of thought, and on the other, to a reconciliation of the different Hindu philosophies. Some of the devotional songs, like the *Parāpara-k-kaṇṇikal*, have an appeal to people of all religions. His songs are highly emotional and subjective in content.

TĒHAR, TIRUMĀḶIKAI. See *Tirumāḷikai Tēvar.*

TEIVA-CH-CHILAIYĀR (fl. 14th cent ?). Author of a comm. on the chapter on words from the *Tol-kāppiyam* (q.v.).

TEIVA SIKĀMAṆI-P-PIḶḶAI (1802-46). Writer from Dindugal ; he was the author of *Inba-maṇi-mālai* and *Tōttira-k-Kummi*, on Christian themes.

TEIVENDIRA MĀMUṆI. Writer, who has tr. the Jaina work *Jīva Sambhodaṇa* into Tamil. His time is not certain.

TĒMBĀMĀLAI. Anthology of verses from the various works of Vīramāmuṇivar (q.v.), intended to be read in churches and memorised.

TĒMBĀVAṆI (The Insatiable Beauty ; 1726). By Vīramā Muṇivar (q.v.), it is an ambitious Christian epic in *viruttam* (q.v.) metre ; it was composed in collaboration with Supradīpa Kavirāyar. It is divided into 3 Kāṇḍams (main divisions) and 36 paḍalams (sub-divisions) of 36150 *viruttams.* In line with the Tamil epics *Jīvaka Chindāmaṇi* (q.v.) and *Kambarāmāyaṇam* (q.v.), it is on the life of St. Joseph (the putative father of Christ), based on the Bible and Catholic tradition. In an archaic and highly ornate style, the poet has used more varieties of *Viruttam* (q.v.) than in *Kambarāmāyaṇam* (q.v.). The work has a comm. by the author himself. It is rendered into songs by Ānōkya Nāyakar.

TĒṆ SIṬṬU. See *Periasvāmy Thūraṇ, M.P.*

TĒRAIYAR (fl. 11th cent. ?). A Sittar (q.v.) physician, who has written many medical works, of which the *Padārtta Kuṇa Chindāmaṇi* (q.v.) may be mentioned.

TĒRŌṬṬI MAKAṆ. See *Rāmaiah, B.S.*

TĒSIKAR, ĀDMANĀDA. See *Ādmanāda Tēsikar.*

TĒSIKAR, AMBALAVĀṆA. See *Ambalavāṇa Tēsikar.*

TĒSIKAR, ĪSĀṆA. See *Īsāṇa Tēsikar.*

TĒSIKAR, KUMARA GURUPARA. See *Kumara Gurupara Tēsikar.*

TĒSIKAR, KUMĀRASUVĀMI. See *Kumārasuvāmi Tēsikar.*

TĒSIKAR, MUTTULINKA. See *Muttulinka Tēsikar.*

TĒSIKAR, NĀRĀYAṆA. See *Nārāyaṇa Tēsikar.*

TĒSIKAR, ÑĀNA SAMBANDA. See *Ñāna Sambanda Tēsikar.*

TĒSIKAR, PIṆ-VĒLAPPA. See *Piṇ-vēlappa Tēsikar.*

TĒSIKAR, SĀMINĀDA. See *Sāmināda Tēsikar.*

TĒSIKAR, SĀNDALIṄGA. See *Sāndaliṅga Tēsikar.*

TĒSIKAR, SARAVAṆA. See *Saravaṇa Tēsikar.*

TĒSIKAR, SIVA-K-KOḶUNDU. See *Siva-k-Koḷundu Tēsikar.*

TĒSIKAR, SIVA ÑĀṆA. See *Siva Ñāṇa Tēsikar.*

TĒSIKAR, SŌMASUNDARA. See *Sōmasundara Tēsikar.*

TĒSIKAR, SUVĀMINĀDA. See *Suvāmināda Tēsikar.*

TĒSIKAR, VAḌUKANĀDA. See *Vaḍukanāda Tēsikar.*

TĒSIKAR, VAITTIYANĀDA. See *Vaittiyanāda Tēsikar.*

TĒSIKAR, VĒLAIYA. See *Vēlaiya Tēsikar.*

TĒSIṄGU RĀJAṆ KADAI. Historical ballad, which is very popular in Tamilnād. It deals with the war between the Mahratta prince Tēsiṅgu of Gingi and his Muslim overlord Nawab of Carnatic.

TĒVAR, KARUVŪR. See *Karuvūr Tēvar.*

TĒVAR, KUMARA. See *Tēvar Kumara.*

TĒVAR, PĀṆḌITTURAI. See *Pāṇḍi-t-turai-t-tēvar.*

TĒVAR, POṆṆUSĀMI. See *Poṇṇusāmi Tēvar.*

TĒVAR, TŌLĀ-MOLI. See *Tōlā-moli-t-Tēvar.*

TĒVAR, TOLKĀPPIYA. See *Tolkāppiya Tēvar.*

TĒVAR, UDĪSI. See *Udīsi-t-Tēvar.*

TĒVAR, VĪRA MĀRTAṆḌA. See *Vīra Mārtaṇḍa Tēvar.*

TĒVARĀJA PIḶḶAI (fl. 19th cent.). Writer from Poṇḍichēry ; he is said to be the author of *Sūda Samkidai* and *Kusēlobākyānam*. It is more probable that these works were written by Mahāvidvaṇ Mīnākshi Sundaram Piḷḷai (q.v.).

TĒVĀRAM (Devāram). *Collections of hymns, Tamiḷ Mālai*, or 'Tamil garland', in praise of Śiva, compiled by Nambi Āṇḍār Nambi (q.v.) into seven *Tirumuṛais* (q.v.). These hymns, sung by Sambandar (q.v.), Appar (q.v.) and Sundarar (q.v.), were meant to be sung in temples.

THĀMARAI CHENDŪR PĀṆḌI. Modern writer, who is known for his short stories.

THAMBI SRĪNIVĀSAṆ. Modern poet, whose *Sivappu Rōjāppū* is a collection of poems for children. He also wrote *Eṭṭu Tikku Kathaikaḷ* (Stories from Eight Directions), also for children. His *Taṅga Kuḷandaikaḷ* (Very Good Children, 1959), a one-hour play, won the National Award. He has also pub. three collections of his poems, the chief being *Kāla Kaṛayāṇ* (1977).

THAṄGAMAṆI. Modern writer, who writes short stories for children. He has earned a place for himself as a novelist for children by mastering the theme of adventure. His novel *Amuda Nāṭṭu Kumuda* (Kumuda from the Country called Amuda, 1950) was serialized in "Bālar Malar". The serial story for children *Ālam Viḷudu* (Aerial Root of the Banyan Tree) published in "Ānanda Vikaṭaṇ" (1968) has been filmed in Tamil, Kannada and Hindi. He also wrote *Bible Stories* (1964).

THAṄGAPPĀ, M.L. Author of *Hues and Harmonies* (Madras, 1970).

THAṄGARĀJAṆ, MULLAI. See *Mullai Thaṅgarājaṇ.*

THAṆI NĀYAGAM, XAVIER S. (1913-). Author of *A Reference Guide to Tamil Studies : Books* (University of Malaya Press, Kuala Lumpur, 1966). It is a bibliography of books on Tamil studies in a number of Western languages, listing 1335 books. He also pub.

Antao de Proenca's Tamil-Portuguese Dictionary, A.D. 1679 (University of Malaya, Kuala Lumpur, 1966). He has ed. *Tamil Studies Abroad : A Symposium* (International Association of Tamil Research, Kuala Lumpur, 1968) and "Two Decades of Tamil Studies" (*Journal of Tamil Studies I*, pp. 1-19). He also wrote *Tamil Culture and Civilization* (Bombay, 1970 ?) and "The Period of Ethical Literature in Tamil : Third Century to Seventh Century A.D." (*Pratidanam*, 1968). His other works are : *Ancient Tamil Poetry* (University of Malaya, Kuala Lumpur, 1964), *Landscape and Poetry ; a study of nature in Classical Tamil Poetry* (2nd ed., Bombay, 1966), *Nature in Ancient Tamil Poetry : Concept and Interpretation* (Tuticorin, 1953), and *Nature Poetry in Tamil : The Classical Period* (Singapore, 1963 ; its 2nd ed. was pub. *Landscape and Poetry* ;... as above).

THEIVANĀTHAM PIḶḶAI, KAṆAPATHI PIḶḶAI. Scholar, whose "An Empirical Test of Contrastive, Linguistic Analysis as Applied to the Teaching of the English Auxiliary Verb System to Tamil Speakers" is a doctoral dissertation at Harvard University, 1965.

THEṆṆARASU, S.S. (1930-). Novelist, whose works are connected with the "Dravida" movement. His novels are : *Mylāḍum Pāṛai, Thaṅgachchi Maḍam, Kuñcharattin Kathai, Vairāgyam, Āṇanda Bairavi*, etc.

THILLAI VILLĀḶAṆ, CHĒRAṆ (1928-). Writer from Chidambaram ; he has pub. *Sāvōlai, Mudal Visāraṇai, Avaḷ*, etc. (novels).

TIRIPURASUNDARI, S. (Smt.) (Lakshmi ; 1921-). Writer from Ammāpet, S. Arcot ; she has pub. 15 novels *Pavāṇi, Peṇmaṇam, Kāñchaṇaiyiṇ Kaṇavu* (all novels), etc. Her novels belong to the category of popular fiction.

THIYĀGARĀJAṆ, DĒVAKIRUBAI. Scholar, whose doctoral dissertation is : "Studies in Akanāṇūṟu" (University of Madras, 1967).

THOORAN, PERIASWĀMI M.P. See *Periaswamy Thooran, M.P.*

THORALI SHANKAR. Author of *Hitlerian Kadarpor Sahusaṅgal* (Naval Exploits of Hitler ; 1985), which is one of the very few books written originally in Tamil about World War II.

THORPE, R.W. Author of *Dictionary of the Tamil and English Languages* (Madras, 1836-41).

THUMILAṆ. Modern writer, whose *C.I.D. Siṟuvargaḷ* (Detective Children) is a collection of detective short stories, meant for children.

THŪRAṆ, P. See *Periaswamy Thooraṇ, M.P.*

TI. JA. RA. See *Ranganāthaṇ, T.J.*

TĪBAṆ. See *Tīrttarappaṇ.*

TILLAI-NĀYAKA JŌDIḌAR (fl. 19th cent.). Writer from Tiru-āṇaikkā near Srīraṅgam ; he was the author of the astrological work, *Jādaka Chindāmaṇi*.

TIṆAI. Sub-division of *Akam* (q.v.) and *Puṟam* (q.v.).

TIṆAIMĀLAI NŪṞṞAIMBADU. By Kaṇimēdāviyār (q.v.), it is a collection of 153 *veṇbās* (q.v.), dealing with the traditional *Akam* (q.v.) or love theme, under five *tiṇais* (q.v.) or sections, each section of 30 *veṇbās*.

It is included in the *Padiṇeṇ-kīḻ-k-kaṇakku* (q.v.) collection.

TIṆAIMOḶI AIMBADU. Poem by Kaṇṇaṇ Sēndaṇār (q.v.), which deals with the *Akam* (q.v.) theme in 50 *veṇbās* (q.v.) and is included in the *Padiṇeṇ-kīḻ-kaṇakku* (q.v.). collection

TIRĀVIḌA MĀ PĀḌIYAM. Elaborate commentary on *Siva-ñāṇa-Bōdam* (q.v.) by Siva-ñāṇa Muṇivar (q.v.).

TIRAYA-K-KĀṆAM (10th cent.). Astrological work mentioned in the commentary on the *Yāpparuṅgalam* (q.v.) ; now lost.

TIRIKAḌUKAM. By Nallādaṇār (q.v.), it is one of the didactic works included in the *Padiṇeṇ-kīḻ-kaṇakku* (q.v.). It consists of 101 *veṇbās* (q.v.), each *veṇbā* carrying three ethical ideas ; 'Tirikadukam' literally means the three ingredients of a medicine, which the author gives as a tonic on the minds of men.

TIRIKŪḌA RĀJAPPA KAVIRĀYAR. See *Irāsappa Kavirāyar.*

TIRIKŪḌA SUNDARAM, P. (b. 1891). Writer from Tirunelvēli ; he has pub. *Poḻudu Pularndadu* (history), *Āṅgila-k-kavidai Malarkaḷ* (tr. from English poems), *Pōrum Kādalum* (tr. from Tolstoy).

TĪRTTARAPPAṆ (Tībaṇ). Son of T.K.C. (q.v.). He is author of *Arumbiya-mullai*, a collection of good essays and a few poems.

TIRUCHCHANDAVIRUTTAM. Poem by Tirumaḻisai Āḻvār, noted for its rhythmic flow. It is crammed with religious philosophy.

TIRUCHCHENDŪR MURUKAṆ PIḶḶAI-T-TAMIḶ. See *Pakaḻi-k-kūttar.*

TIRUCHI BHARATHAṆ. Modern writer, who was the first to write and publish full-time (three-hour) play for children. His plays *Appāviṇ Āsai* (Father's Wish) and *Palāppaḻam* (Jack Fruit) were staged throughout Tamil Nadu by TKS Brothers in 1965 and 1967.

TIRUCHCHIṞṞAMBALAK KAVIRĀYAR. Writer from Māmbakkam ; he was the author of *Aṇṇamalai Sadakam.*

TIRUCHCHIṞṞAMBALA-K-KAVIRĀYAR. See *Raghunāthaṇ, T.M.C.*

TIRU-CH-CHIṞṞAMBALA-K-KŌVAI. See *Tirukkōvaiyār.*

TIRU-CH-CHIṞṞAMBALA MUṆIVAR. Writer from Vedāraṇiyam ; he is the author of *Tiru-k-Kāviri-purāṇam.*

TIRU-CH-CHIṞṞAMBALA TĒSIKAR (fl. 19th cent.). Author of *Kamabarāmāyaṇa Vasanam*, i.e. Kambarāmayaṇam in prose.

TIRU ÑĀṆA SAMBANDAM PIḶḶAI (1849-1911). Writer from Jaffna, Ceylon ; he has tr. the *Tarkāmirdam* from Sanskrit. He also wrote the *Ari-Ara-tāradamyam*, which compares Vaishṇavism and Śaivism.

TIRU ÑĀṆA SAMBANDAR. See *Sambandar.*

TIRU-K-KŌṬṬI NAMBI (fl. 12th cent.). Author of *Sūdāmaṇi Uḷḷam Uḍaiyāṇ*, an astrological work.

TIRUKKŌVAIYĀR. Work by Māṇikka-Vāchakar (q.v.), which belongs to the *Kōvai* (q.v.) class of work and treats of the Saṅgam theme of love, with this difference, that it reads like a continuous love-story ; of course the love depicted here is the love between God and the Soul. The whole book is divided into 25 chapters : there are 400 stanzas in all, in the *Kalitturai* (q.v.) metre. The work cannot, however, stand comparison with *Tiruvāchakam* (q.v.).

TIRU-K-KUṞAḶ. A great work by Tiru Vaḷḷuvar (q.v.), which is primarily a code of law and morals, in verse. It is in 1330 couplets, each couplet arresting and haunting because of some familiar image, phrase or trick of repetition that belongs more to poetry than to ethics.

On occasions, there is a verse or sentiment in the *Tiru-k-kuṟaḷ*, taken out of Sanskrit thinkers like Kauṭilya or Manu. Yet the work is mainly original and independent of them, and of a vastly different calibre. In statecraft he admits of no cunningness. In love he accepts no lure of the flesh without the bonds of the heart and the spirit. He gives it to woman to guard, not only her own honour, but also her husband's reputation. He acknowledges no inequalities of status on the basis of the birth or caste. In details, the differences from Kauṭilya or Manu are even keener. But it is one with them in his strong feelings against non-vegetarianism, although the source of these feelings in him really seems to be Jainism. It provides the code of ethics for the *Kambarāmāyaṇam* (q.v.). It is eminently quotable in all walks of life—hence its popularity.

It is divided into Aṟam, Poruḷ, and Iṇbam —Dharma, Artha and Kāma respectively. Vīḍu or Mōksha is omitted, probably for the reason of avoiding theology.

The book is in 133 chapters, each of ten couplets. It has more commentators, ancient and modern, than any other Tamil work; few later Tamil works have omitted to quote it It has ten early commentators, of whom the best is Parimēlaḻakar (q.v.). It has also been translated into more languages, Indian and foreign, than any other Tamil book. Translations of a few of the couplets are given below :

> "The pipe is sweet, the lute is sweet" say those
> Who have not heard the prattle of their own children."
> There are two looks in the dyed eyes of this fair one ;
> One causes pain, and the other is the cure thereof."
> "Forgiving trespasses is good always ;
> Forgetting them hath even higher praise."

TIRU-K-KURUKAI PIRĀṆ PIḶḶĀN. Disciple of famous Rāmāṇuja. His *Aṟāyirappaḍi* is the first Maṇipravāḷa (q.v.) commentatary on the *Tiruvaymoḻi* (q.v.).

TIRULŌKA SĪTĀRĀMAṆ. Modern poet, who has made modern poetry popular by his recitals. His *Gandarva Gānam*, the best of his work, is a fantasy full of suggestions and significance.

TIRUMALAI KOḶUNDU PIḶḶAI, S.A. Author of *The Age of Māṇicka Vāchakar with an Account of the Third Academy* at Madura (Madras, 1899). One of the conclusions is "that Māṇikka Vāchakar belongs to the Saṅgam age."

TIRUMALAI MUTHU SWĀMI, ARUṆĀCHALAM (1928-). Author of *A Bibliography on Thirukkuṟaḷ* (Madurai, 1962).

TIRUMALAI NĀDAR (fl. 16th cent.). Writer from Chidambaram ; he is author of *Madurai Chokkanādar Ulā*, *Chidambara-purāṇam*, etc.

TIRUMĀḶIKAI TĒVAR (fl. 10th cent.). From Tiruviḍai Marudūr, he was a Śaivite poet, whose four hymns on the Śiva of Tillai are collected in the *Tiruiśaippā* ((q.v.). One of the poems in a fulsome eulogy of Śiva's divine personality, limb by limb, from the lotus feet to the plaited red hair mattressing the head.

TIRU-MAḺIŚAI ĀḺVĀR (fl. 7th cent.). The fourth of early Tamil Āḻvārs (q.v.), whose *Nāṇmukaṇ Tirvandādi*(q.v.) and *Tiruchchanda-viruttam* (q.v.) are included in the *Nalāiyira-t-Tivya-Pirabandham* (q.v.). He appears to have been a militant Vaishṇavite, giving no quarter to Buddhist, Jaina or Śaiva. He was uncompromising in his monotheism, and his learning was prodigious.

TIRU-MANDIRAM. By Tirumūlar (q.v.), it is said to be a translation of the Āgamas. The first work on Śaiva Siddānta philosophy in Tamil, it runs into three thousand stanzas dealing also with Yōga and Mantra. Tirumūlar believed that the spirit no less than matter must be accepted as real, for it is impossible to conceive of one quite independently of the other. Likewise, Love and Śivam are not different categories of experience : Love culminates into Śivam and rests in that beatific condition. *Tiru-mandiram* is held in great veneration by the Tamil Śaivites.

TIRUMAṄGAIĀḺVĀR (fl. 8th cent.). Writer from Maṅgai of Tiruvālinaḍ. One of the twelve Āḻvārs (q.v.), his contribution to *Nālāiyira-t-Tivyā Prabandham* (q.v.), is considerable, running up to 1361 stanzas. He is thus by far the most voluminous writer among the Āḻvārs. Said to have been a Kaḷḷa (robber) chieftain, his life seems to have been a colourful and adventurous one. His work gives the impression of vast learning, and has a decided literary flavour. It expresses repentance for past misdeeds and also attacks the Jainas and the Buddhists. His poems read easily aad smoothly. His chief works are : *Periya Tirumoḷi*, *Śiṟiya Tirumaḍal*, *Periya Tirumaḍal*, *Tiruveḷukūṟṟirukkai*, *Tirukkuṟundāṇḍakam and Tiruneḍundāṇḍakam.*

TIRUMŪLAR (fl. 5th cent.). From Tiruvārūr, he was a Sittar Yōgi and mystic. He was author of the famous *Tiru-mandiram* (q.v.), the tenth *Tiru-muṟai.*

TIRU MUṆAI-P-PĀḌIYĀR (fl. 13th cent.). A Jaina poet, who wrote an ethical work : *Aṟa Neṟi-ch-chāram.*

TIRUMUṞAI. See *Paṇṇiru Tirumuṟai.*

TIRUMŪRTI NĀYAṆĀR (fl. 19th cent.). Writer from Seyyūr, he was the author of *Nālu Mandiri Vilāsam*, a drama in songs.

TIRUMURUKĀṞṞUPAḌAI. By Nakkīrar (q.v.) or Nakkīra-dēva Nayaṇār (q.v.), it is the first poem in *Pattupāṭṭu* (q.v.) in 317 lines in *āsiriyam* (q.v.) metre. It is an *āṟṟuppaḍai* (q.v.) or guide to Muruka, subsequently identified with Subramanya, whose manifestations, and six of his shrines, are the subject. Dedicated to god Muruka, it is in the form of a devotee addressing a fellow devotee who is in search of Him. Nachchiṇārkiṇiyar (q.v.) and Parimēlaḷakar (q.v.) have written commentaries on it.

TIRU NĀRĀYAṆA BHAṬṬAṆ (fl. 12th cent.). Author of the historical work, *Kulōttuṅga Saridai*, in verse ; now lost.

TIRUNĀVUKKARASU. See *Appar*.

TIRUNĀVUKKARASU, K.D. Scholar, whose chief work is *Tirukkuṟaḷ Nīti Ilakkiya.n* (*Tirukkuṟaḷ* as a didactic writing, 1971).

He also wrote *Maṟaimalai Aḍikaḷ Varalāṟu* (1959).

TIRU NĀVUKKARASU MUDALIĀR (1888-1931). From Madras ; he was the author of *Aṟa-neṟi Viḷakkam*, *Pulavar-kadai*, etc.

TIRUPPADI-K-KŌVAI. By Saḍayaṇ Tiru-k-Kuṟaḷai Perumāḷ Kavirāyar, it is a poetical work about the Vishṇu shrines in Tamilnāḍ ; it consists of 527 stanzas.

TIRUPPALLĀṆḌU. By Periyāḻvār (q.v.), it is a poem in praise of Vishṇu, included in the *Nālāyira-t-tivviya-Pirabandham* (q.v.).

TIRUPPALLĀṆḌU. Poem by a Saivite poet, Sēndaṇār (q.v.), included in the Ninth *Tirumuṟai*, in praise of Siva.

TIRUPPĀṆĀḺVĀR (fl. 8th cent.). From Srirangam, he was one of the 12 Āḻvārs (q.v.), whose hymn is collected in the *Nālāyira-t-Tivviya Pirabandham* (q.v.). He was a member of the so-called 'untouchable' caste, but so great was his devotion to Lord Raṅganātha that He asked the Brahmin priest of the temple to bring Tiruppāṇāḻvār on his shoulders to His presence. There he broke into song and *Amalaṇādippirāṇ* was the result. This song, in ten stanzas, gives a toe-to-head description of Vishṇu.

TIRU-P-PĀVAI. A Vaishṇavite devotional work, by Āṇḍāḷ (q.v.). It is a poem of thirty stanzas, celebrating Pāvainōṇbu of Mārkaḻi month being a bathing festival, when maidens worship a goddess desiring to give them good husbands and rain for their country ; Tamil Vaishṇavite convention has it that this poem is the essence of the Upanishads. It is an allegory, and is sung in Vaishṇavite homes during the month of Mārkaḻi. The centre of the piece is Kṛishṇa. and the maidens are presented as the cowherdesses who were his companions. The poem is in the *viruttam* (q.v.) metre.

TIRUPPUKAḶ SVĀMIGAḶ (1829-99). Poet, who was originally named Saṅkaraliṅgam. He is also known as Daṇḍpāṇi Svāmigaḷ. In his work, he closely imitates *Tiruppukaḷ* (q.v.) of Aruṇagiri Nāthar (q.v.). Among his works are a Tamil grammar entitled *Aṟuvakai Ilakkaṇam* and a long poem *Pulavar Purāṇam* in more than 3,000 stanzas dealing with the lives of Tamil poets.

TIRUPPUKAḶ. By Aruṇagiri Nādar (q.v.), it is a Śaivite devotional work on Muruga. Said to have been a collection of sixteen thousand pieces, of which only a thousand and two hundred are available, it is heavily packed with Sanskrit words. In each individual piece, it shows a revelling in the erotic element first and then a religious reaction against it. Though teeming with poetic embellishments, rhyme and alliteration, it is not much as poetry. Its lilt, however, is an achievement in itself. It is famous for *Sandam* or rhythmic pattern, and seems to have exhausted all its variations.

TIRUPPUKAḶ. By Kasim Pulvar (q.v.), it is a work about the Prophet Mohammed, in Sandam songs or songs in rhythmic pattern. It is in imitation of Arunagiri's *Tiru-p-pukaḷ* (q.v.).

TIRU-T-TAKKA DEVAR (fl. 10th cent.). A Jaina ascetic and author of *Jīvaka-Chintāmaṇi* (q.v.). He has also written a small narrative poem, *Nari Viruttam* on the instability of life.

TIRU-T-TOṆḌAR-PURĀṆAM. See *Periya-purāṇam.*

TIRUVĀCHAKAM. Work by Māṇikkavāchakar (q.v.). A Śaivite devotional work of great consequence, it is a house-hold word in Śaivite homes. Consisting of 51 poems, the first four being in *Āsiriyam* (q.v.) metre and the others in *Kalitturai* (q.v.) and *Viruttam* (q.v.), several of these poems purport to be sung by maidens at play. All the poems are highly lyrical and charged with feeling. There is a general atmosphere of repentance, of remorse for one's sins and the Śaiva Siddanta philosophy is also woven into it; while symbolism is a pronounced element, allegory is present throughout. The *Tiruvāchakam* has been tr. into English by the Rev. G.U. Pope (q.v.). Verses from it are chanted over the death-bed of a Śaivite. The idea of divine grace in *Tiruvāchakam* is arresting, along with the Bhakti or devotional element. The work is claimed to be the spiritual autobiography of the poet and it has been well said that it will melt the heart and that he who is unmoved by its strains is veritably a stone. It brings out also the quintessence of Tamil Śaivism, especially its doctrine of self-surrender to the Supreme God.

TIRUVĀDAVŪRAR-PURĀṆAM. By Kaḍavuḷ Mā Muṇivar (q.v.), it is a verse narrative on the life of Māṇikka Vāchakar (q.v.) It has a commentary, written by Kumāradēvar.

TIRUVAḌI TĀSAR (fl. 20th cent.). Author of *Kajĕndira Mōṭcham.*

TIRU VAKKU PURĀṆAM (1866). Poem by Kanaka Sabai Pulavar (q,v.). A Christian epic in *Viruttam* metre, it is based on the *Bible* and is divided into 2 sections (*Old* and *New Testaments*), each section being divided into *Kāṇḍams* and then *Paḍalams.* The style is simple and sweet.

TIRU VĀLI AMUDAṆĀR (fl. 10th cent.). Poet from Sikāḻi. He was one of the Tiru Isaippa (q.v.) lyrists.

TIRUVAḶḶUVA-MĀLAI (before 12th cent.). Compilation of 55 *veṇbās* in praise of *Tiru-k-Kuṟaḷ,* said to be sung by various Saṅgam poets, but definitely of a much later age.

TIRU VAḶḶUVAR (fl. 5th cent. ?). Saint-poet from Mylapore and perhaps the most famous name in Tamil literature; his real name is unknown. Such as it is, his name stands for the "Saintly Vaḷḷuvar", a man belonging to the Vaḷḷuvar caste that has been greatly depressed in recent times. He has won the acclaim of several non-Tamil celebrities, among them Dr. Schweitzer. He is more a seer than a poet, though as a potential poet he combines the sensitiveness and imagination of Kambaṉ (q.v.) with the economy of words of the Saṅgam (q.v) poets.

Little is known about his life though folklore has it that he lived very happily with his wife Vāsuki and that he had no children. Suffice it that he is the author of the celebrated *Tiru-k-kuṟaḷ* (q.v.).

TIRUVĀRŪR MUMMAṆI-K-KŌVAI. By Cheraman Perumāḷ Nāyaṉār (q.v.), it is a *Mummaṇi-k-Kōvai* (q.v) on Śiva or Tiruvārūr.

TIRUVARUṬPĀ. Work by Irāmaliṅga Suvāmikaḷ (q.v.), which is a collection of nearly one thousand Śaivite devotional lyrics, some of them remind us of *Tĕvāram* (q.v.), but several reflect the Sittar trends. The majority of the songs are very beautiful, true and tender, showing an awareness of the short-comings of his times, and of the author's inability to rise above the marsh of custom. Kindness to all life, and the need for the unity of the Hindu religions of the day, are stressed.

The pieces had been collected and published by the author's disciples during the author's life-time under the name *Tiruvaruṭpā* or Holy verses of Grace. Āṛumuka Nāvalar (q.v.) of Jaffna, took exception to the title Tiru or Holy, and a case was filed against Irāmaliṅga Suvāmikaḷ, who had to appear in person in court to explain and justify the title.

TIRUVARUṬPRAKĀSA VAḶḶALĀR. See *Nāraṇa Duraikaṇṇaṇ.*

TIRUVĀSAKAM. See *Tiruvāchakam.*

TIRUVAYMOḶI. A poem by Nammāḻvār (q.v.) forming a part of *Nālāyira-t-tivviya Pirabandham* (q.v.). Consisting 1,102 stanzas in 100 sections, it is in the form of a humble petition to Vishṇu to cleanse his soul and show the way to salvation. It is considered the Tamil Veda and innumerable commentaries have been written on this work. It was an influence to be on the philosophy of Rāmāṇuja,

TIRU-VĒṄGAḌA NĀDA AIYAR (fl. 17th cent.). Writer from Mādai ; he tr. the Sanskrit *Prabodha-Chandrōdayam*, an allegorical drama, into Tamil in *Viruttam* (q.v.) metre.

TIRU VĒṄGAḌA NĀDA PIḶḶAI (fl. 19th cent.). Author of *Sarabēndirar Vaittiya Muṟai*, a medical treatise.

TIRU VĒṄGAḌA PIḶḶAI (fl. 19th cent.). Author of *Kaṭṭu-k-Kadaikaḷ*, translations from Aesop's fables.

TIRU VĒṄGAḌĀSALA-K-KAVIRĀYAR (fl. 19th cent.). Writer from Tiruvaṇṇāmalai and author of *Vallāḷa Mahārajaṇ-kadai.*

TIRU VĒṄGAḌĀSALA PIḶḶAI (fl. 19th cent.). Author of *Tirunīla Kaṇḍa Nāyaṇār Vilāsam*, an opera.

TIRU VI. KA. See *Kalyāṇasundara Mudaliyār, T.V.*

TIRU VIḶAIYĀḌAL-PURĀṆAM. Poem by Perumbaṟṟa-p-puliyūr Nambi (q.v.), which is the first elaborate purāṇa on the sport of Siva at Madura ; it is in *Viruttam* (q.v.) metre.

TIRU VIḶAIYĀḌAL PURĀṆAM. Poem by Parañchōti Muṇivar (q.v.), which also deals with the sport of Siva, but still more elaborately in 3,363 stanzas. Based on the Sanskrit 'Hālāsya Mahātmya' in the *Skanda Purāṇa*, its style is an imitation of Kambaṇ's. It is noted for history and legend, mythology and hagiology, philosophy and ethics. Written in a fluent language, it has a sweetness of its own.

TIRUVIŚAIPPA (9th to 10th cent.). The ninth book of the *Paṇṇirutirumuṟai* (q.v.), it consists of the hymns of nine minor Śaivite poets, Tirumāḷikai Tēvar, Sēndaṇār, Karūr Tēvar, the 10th cent. prince Kandar-āthithaṇ, Purushōthama Nambi and others. The book consists of twenty-nine sacred poems, dedicated to various South Indian Śaiva temples and comprises about 300 stanzas. It was composed in imitation of the *Tēvāram* (q.v.) hymns.

TĪṬCHIDAR, APPAIYA. See *Appaiya Tīṭchidar.*

TĪṬCHIDAR, SUBRAMAṆYAM. See *Subramaṇya Tīṭchidar.*

TIVĀKARAM. See *Divākaram*.

TIVĀKARAR (8th cent.). Author of *Sēndaṇ Tivākaram* (q.v.) ; his patron was Sēndaṇ, a chieftain.

TIVVIYA-P-PIRABANDHAM. See *Nālāyira-t-tivviya-p-pirabhandam*.

TIYAKARĀSA-K-KAVIRĀYAR. Author of *Mayūrāsala-purāṇam* ; his time is not certain.

TIYĀKARĀSA-P-PIḶḶAI (fl. 19th cent.). Poet from Tiru-sira-puram ; he was the author of song-dramas like *Pavaḷakkoḍi Nāḍakam*, *Poṇṇarar Saṅkarar Nāḍakam*, etc.

TOKAI-P-PEYAR VIḶAKKAM. By Vēdakiri Mudaliyār (q.v.), it is a lexical work, dealing with group-names. Here group names under each section are alphabetically arranged.

TŌLĀ-MOḶI-T-TĒVAR (fl. 10th cent.). A Jaina ; author of *Chūḷamaṇi* (q.v.).

TOLKĀPPIYA TĒVAR (fl. 14th cent.). Author of *Tiruppādiri-p-puliyur Kalambakam*, on the god of Tiru-p-pādiri-p-puliyūr.

TOLKĀPPIYAM. Oldest Tamil grammatical work extant by Tolkāppiyar, who is said to have been a disciple of Agattiyar (Agastya), himself the author of a grammar in his own name, but which is now lost. Though he is assigned to a period prior to Pāṇini, modern research brings him to the post Sangam period, i.e. after 3rd century A.D.

A grammatical treatise, it had a profound influence on all writing in Tamil during the last 2,000 years or so. Composed subsequent to the period of Sangam literature, it consists of three parts. The first part deals with Tamil sounds : letters, their names, articulation, combination of letters, the letter forms, the structure and sequence of words ; the second with accidence and morphology, parts of speech, cases, syntax and the like, and the formulation of rules for absorbing Sanskrit terms into Tamil. The third part entitled 'Poruḷadikāram' discusses the then extant Tamil literature. Five of its chapters deal with *akam* or romantic poetry, one with *puṟam* or heroic poetry, and one each with similes, prosody and literary conventions. The *akam* (q.v.) chapters deal with seven aspects of love. The very elaborate treatment of love was a poetic convention for poets to adopt or follow. *Puram* deals generally with war and peace. The subsequent chapter deals with prosody, sentiment and figures of speech, and paves the way for the elaborate treatises, on poetics and rhetoric, which were to come centuries later. The work as a whole has 1,600 aphorisms, the third part itself taking 650 of them. It is significant that a technical critical work of this kind with literature for its subject could appear as early as 1,500 years ago.

TOLKĀPPIYAR. See *Tolkāppiyam*.

TOṆḌAIMAṆḌALA SADAKAM. See *Paḍikkāsu Pulavar*.

TOṆḌARAḌIPPOḌI ĀḶVĀR (fl. 7th-8th cent.). Poet, whose *Tiru-p-paḷḷi-eḷuchchi* or Morning Hymn is the most beautiful of his poems, which are included in the *Nālāyira Tivya Prabandham* (q.v.). It is addressed to the deity at Srīraṅgam. Originally called Vipra Nārāyaṇa, he lived for a time with a courtesan and got trouble but was ultimately saved by Raṅganātha ; he then dedicated himself to Vishṇu. In all he has contributed 55 stanzas.

TOṆṆŪL VIḶAKKAM. By Vīra Muṇivar

(q.v.), it is a grammar on the five traditional Tamil divisions, following *Naṉṉūl* (q.v.) and *Vīra Sōḻiyam* (q.v.).

TRANQUEBAR DICTIONARY (1897). Based on Fabricius's *Malabar-English Dictionary* (q.v.) following in some respect Winslow (q.v.), this edition contains about 11,590 words and 21,305 derivatives and phrases.

TŪDU. A Tamil literary form in *Kali-veṇbā* metre, modelled on the Sanskrit Sandeśa Kāvyas. It is the poetry of love's embassy e.g. *Aḻakar Kiḷḷai-viḍu-tūdu.* See *Sokkanāda Kavirāyar*.

TUṞAI. One of the three supplementary metrical forms of the four kinds of Tamil metres. The Tuṟai of Kalippā or Kali-t-turai is one of the most common forms of Tuṟai. *Kattalai-k-Kali-t-Tuṟai* or *Kali-t-tuṟai* with letter-restriction is the form used in *Kōvai* (q.v.).

TUṞAI. Sub-divisions or situations in *Akam* (q.v.) and *Puṟam* (q.v.) literature.

TURAISĀMI MŪPPAṆĀR (fl. 19th cent.). Writer; he was the author of *Mahā-bārada-ch-churukkam, Jāṇaki Pariṇayam*, etc.

TUṞAIVAṆ. See *Saṅkaraṇ Kandaswāmi "Tuṟaivaṇ"*.

TUTTLE, EDWIN HOTCHKISS (b. 1879). American Indologist, whose chief works are: *Dravidian Developments* (Linguistic Society of America, Philadelphia, 1930), "Dravidian Researches" (*American Journal of Philology*, April 1929) and *Finnic and Dravidian* (New Haven, 1911).

TYĀGA BHŪMI (The Land of Selfless Sacrifice). Novel (1939) by Kalki (q.v.), which is centred on the unhappy life of a young woman, Sāvitri. The innocent girl from the village is later transformed into a sophisticated ultra-modern lady with progressive views on the liberation of women. The estranged husband and wife are reunited ultimately when both of them are inextricably drawn into the struggle for national freedom.

TYLER, STEPHEN A. Author of "Dravidian and Uralian: The Lexical Evidence" (*Language*, 1968).

U

UBĀTTIYĀYAR, ARIHARA-PUTTIRA. See *Arihara-puttira Ubāttiyāyar.*

UBĀTTIYĀYAR, VEṄGAḌARĀMA. See *Veṅgaḍarāma Ubāttiyāyar.*

UDAYAM. Narrative poem (1969) by G. Appuliṅgam 'Kalaivāṇaṉ', which treats of the life and deeds of Mahātmā Gāndhi in 29 cantos.

UDAYAṆA KUMĀRA KĀVIYAM (11th cent.). Jaina epic, included in the Five Minor Epics, in *Viruttam* (q.v.) metre, on the story of Udayaṇaṉ.

UDAYAṆAṈ KADAI. Same as *Peruṅgadai* (q.v.).

UDĪSI-T-TĒVAR (fl. 14th cent.). From Toṇḍaimaṇḍalam ; he was the author of *Tirukkalambakam*, a Jaina work.

ULĀ. A literary form in *Kali-veṇbā* metre. Here the patron of the poet or god goes in procession around the streets of the city and the women of seven varying stages are described as falling in love with him, e.g. *Ādi Ulā* (q.v.).

ULAGANĀTHAṈ, TAṆIGAI. See *Taṇigai Ulaganāthaṉ.*

ULAGANĀTHAR. See *Ulakanādaṉ.*

ULAKAM ORU KUḌUMBAM. See *Sālai Ilandirayaṉ.*

ULAKANĀDA-KAVI. Writer, who translated the *Iribu Kīdai* from Sanskrit.

ULAKANĀDA PIḶḶAI (fl. 20th cent.). Writer from Tanjore ; his *Kaṉṟum Kaṇi Udavum, Karkiāl Vaḷavaṉ*, etc. are prose works.

ULAKANĀDAṈ (fl. 18th cent.). Author of *Ulaka Nīti* (Universal Moralities), a popular ethical work, and *Chādi-pēda Viḷakkam.*

ULŌCHCHAṆĀR. Sangam poet, perhaps a Jaina, whose field is the *Neidal* (q.v.) aspect of love. One interesting custom of those days, that of harpooning big fish, is mentioned by him. He has left 35 poems and his patron was a Chōḷa king Peru-naṟ-kiḷḷi.

UḶUNDŪRPĒT SHAṆMUGAM (fl. 20th cent.). Poet, who has composed poems in classical and in various kinds of folk-metres, and has also written for the cinema.

UMĀCHANDRAN, RĀMACHANDRAN. See *Rāmachandran 'Umāchandran'.*

UMĀDĒVI, WANDY DYNOWOKIEJI. Author of *Antologia Indyjska : Tamil* (Adyar Theosophical Society, Madras, 1951-58 ; 2 vols.).

UMĀPATI ŚIVĀCHĀRIYĀR (fl. 14th cent.). Writer from Koṟṟavaṅkuḍi near Chidambaram. The last of the Śaivite Sandāṇa Āchāryas (q.v.), he has written eight of the fourteen theological works on Śaiva Siddhānta. Of these *Śiva-prakāśam*, *Tiru Aruṭpayaṉ*, and *Uṇmai-Neṟi Viḷakkam* may be mentioned ; *Śiva-Prakāśam* is based on the classical treatises of Meykaṇḍa and Aruḷnandi but is neither as cryptic as the former nor as elaborate as the latter, and is accordingly the best guide to the Śaiva Siddhānta philosophy. He has also written purāṇas like the *Kōyil-purāṇam*, *Sēkkiḻar-purāṇam* and the *Tiru-t-toṇḍar-purāṇasāram*. His *Saṅgaṟpa Nirākaraṇam* is a refutation of other religions of Indian origin.

UMAṞU PULAVAR (b. 1665). From Kīḻai-k-Karai, he was a major Muslim poet attached to the Eṭṭayāpuram Court. His most ambitious work is *Sīṟa-purāṇam* (q.v.), which is a life of Prophet Mohammed in the traditional form of a Hindu Purāṇa, to satisfy the wish of his patron. He has also written a *Noṇḍi Nāḍakam* (q.v.), *Mudumoḻi-mālai*, and other miscellaneous poems.

URI-CH-CHOL NIKAṆḌU. One of the early lexical works written by Kāṅgēyaṉ, in 10 sections consisting of sūtras (q.v.) in *veṇbā* (q.v.) metre. The work in its present form consists of 12 sections of about 287 stanzas, treating about 4000 words.

URI-CH-CHOL PAṆUVAL. Tamil term for Sanskrit Nighaṇṭu.

URŌMA MUNI. Author of *Urōma Muṇi Nūṟu*, *Urōma Muṇi Ainnūṟu*, etc. on medicine.

URUTTIRAṆ, CHOḶAṆ NAL. See *Choḻaṉ Nal Uruttiraṉ*.

URUTTIRAṄKAṆṆAṆĀR. Same as *Kaḍiyalūr Urittiraṅkaṇṇaṉār*.

URUTTIRA SAṆMAṆ (fl. 2nd cent.). The compiler of *Akanāṉūṟu* (q.v.) ; he was patronized by the Pāṇḍya king, Ukkira-p-peruvaḻudi.

UTTAṆḌA VĒLĀYUDA PĀRADI (fl. 16th cent.). Writer from Toṇḍaināḍ and author of a *kalambakam* on the deity of Tiruvadikai.

UWISE, M. MOHAMED. Author of *Muslim Contribution to Tamil Literature* (Kandy, Colombo, 1953).

UYYA VANDADĒVA NĀYAṆĀR (fl. 12th cent.). Writer from Tiru-k-Kaḍavūr ; he was the author of *Tiru-k-kaḷiṟṟu-p-paḍiyār*, a Saiva Siddhāntic work.

UYYA VANDADĒVA NĀYAṆĀR (fl. 12th cent.). Writer from Tiruviyalūr ; he wrote a Saiva Siddhāntic work, *Tiru Undiyār*.

V

V.A.M. Modern writer, whose novel *Uḷḷukkuḷḷèy* (In the Inside ; 1980) is on the World War of 1943 in Malaysia and reveals the conditions of Tamils in Burma and the war under the leadership of Subhash Chandra Bose.

VACHCHAṆANDI-MĀLAI. See *Veṇbā Pāṭṭiyal.*

VACHCHATTOḶḶĀYIRAM (12th cent. ?). A work in 900 *veṇbās* on *akam* theme, eulogising the patorn Vatsarājaṉ, now lost.

VAḌAKKU-T-TIRU-VĪDI-P-PIḶḶAI (14th cent.). Author of *Īḍu* or *Muppattāṟāyira-p-paḍi* (q.v.).

VAḌA MALAYAPPA PIḶḶAI (fl. 17th cent). Writer from Irasai ; he was the author of *Machchapurāṇam* (*Matsya Purāṇa*) and *Nīḍūrtala-purāṇam*. The first work is largely based on the Sanskrit original.

VAḌAMA VAṆṆAKKAṈ-PĒRI SĀTTAṈĀR (fl. 2nd cent.). Sangam poet ; twenty of his poems are included in the Sangam anthologies.

VĀDHIKĒSARI AḺAKIYA MAṆAVĀLA JĪYAR (fl. 14th cent). Poet, who tr. the *Bhagavadgītā* in the *vaṇbā* metre, giving Viśishṭādvaita bias.

VĀḌI VĀSAL. See *Chellappa, C.S.*

VAḌIVĒLU CHEṬṬIĀR (1863-1936). Author of *Puṇidavadi Nāḍakam* and the *Kūselōpākkiyāṇa Vasaṇam* ; he also tr. the *Bhagavat Gītā* and *Siddhānta Bindu.*

VAḌIVĒLU MUDALIĀR (fl. 20th cent.). Writer from Tiru-k-Kaḻukkuṉṟam and author of *Sūra-padma Nāḍakam.*

VAḌIVĒLU PIḶḶAI (fl. 20th cent.). Author of a *Kanda-purāṇam* in *veṇbā* metre.

VAḌUKANĀDA TĒSIKAR (fl. 17th cent.). Author of *Tirumullai-purāṇam.*

VAḌUKANĀDA TĒSIKAR (fl. 19th cent.). Poet from Iruppu ; he was the author of *Vaittīsuvaraṇ-purāṇam.*

VAḌUVŪR DURAISĀMI IYEṄGĀR. See *Duraisāmi Aiyaṅgār.*

VAIDYANĀTHA DĒSIKAR. See *Vaittiyanāda Tēsikar.*

VAIDYANĀTHAṆ, S. Scholar, whose *Tamil Dialectology or Sociolinguistics of Tamil* is a doctoral dissertation at the University of Pennsylvania.

VAIRAMUTTU, R. (1953-). Popular poet, whose contributions to Tamil poetry are notable. Though progressive, he refuses to sacrifice beauty for the sake of the message. He has pub. several collections of poems, many of them running to repeated editions. His chief works are *Vaigaṟai Mēgaṅgaḷ*, *Thirutti Ezhuthiya Thīrppugaḷ*, *Kodimarattiṉ Vērgaḷ* (1984), etc. He has also been the most popular film-lyrist.

VAISHṆAVA GLOSSORIUM (18th cent.). A sort of a dictionary of hard words (colloquial words used in the 13th and 14th centuries) found in Vaishṇava commentaries in maṇipravāḷa (q.v.) style. The words are arranged alphabetically and the meanings are given in Sanskrit ; the work is available in manuscript form.

VAITHĪSWARAṆ. Modern poet, whose chief work in *Udayaniḻal*, a collection of free-vese poems.

VAITTIYALIṄGA ĀSĀRI (fl. 19th cent.). Poet from Uṟaiyūr and son of Muttuvīra Ubāttiyāyar. He has rendered into songs the lives of three Śaivite devotees.

VAITTIYALIṄGA PAṬṬAR (fl. 20th cent.). Writer from Tirumalairāyaṉ-paṭṭaṇam ; he has tr. Varāhamihira's *Brihat Jātaka* on astrology from Sanskrit.

VAITTIYALIṄGA PIḶḶAI (fl. 18th cent.). Writer from Perumāḷ-pāḍi ; he was the author of *Puduvai-t-tala-purāṇam.*

VAITTIYALIṄGAM CHEṬṬIAR (fl. 19th cent). Author of *Rāmāyaṇa-ch-Chindu*, the story of Rāma in Popular *Chindu* (q.v.) metre

VAITTIYALIṄGAM PIḶḶAI (1842-1900). Writer from Jaffna, Ceylon ; he was the author of *Chindāmaṇi Nikaṇḍu*, *Chādi Niruṇaya-purāṇam*, etc.

VAITTIYANĀDA MUṆIVAR (fl. 17th cent.). Poet from Jaffna, Ceylon ; he was the author of *Vyakkira-pāda-purāṇam.*

VAITTIYANĀDA TĒSIKAR. Same as (Vaittiyanāda Nāvalar, 17th cent.). From Tarumapuram Mutt ; he was a grammarian and writer of prabhandas. Author of *Ilakkaṇa Viḷakkam* (q.v.), he magnifies the importance of Sanskrit influence on Tamil ; he also wrote the *Nallūr-purāṇam* and *Pāsavadai-p-purāṇam.*

VAIYĀPURI PIḶḶAI, S. (1891-1956). Research worker, editor and historian from Tirunelvēli ; he has touched all fields of writing, but will be remembered as a research worker and editor. He writes lucid prose and in some of his collections of essays, like those in *Tamiḻiṉ-maṟumalarchchi*, there is a strong flavour of English criticism and clear bias for Sanskrit. With an eye on world literature, he had approached criticism from a historical point of view, by fixing the ages of the works on the basis of the influences thereon from outside and inside though very largely he depended on the usage of words. His chief works in this field are *Kāviya Kālam* (Epochs of the Epics, 1952) and *History of Tamil Language and Literature* (1956). *Tamil Lexicon* (q.v.), *Saṅgam Ilakkiyam* (q.v.), *Tolkāppiyam Poruḷadikāram*, and the *Puṟattirattu* (q.v.) are among his best editions. He also touched upon many aspects of Tamil literary heritage in his book *Tamiḻ Chuḍar Maṇikaḻ.*

VAIYĀPURI PIḶḶAI AIYĀKKAṆṆU (fl. 19th cent.). Writer from Madras ; he was the author of *Nallataṅgāḷ Nāḍakam*, a drama in songs.

VAKĪSA MUṆIVAR (fl. 12th cent.). Author of *Ñaṇāmirdam*, a Śaiva Siddhāntic work, frequently quoted by Śivañāṇa Muṇivar (q.v.).

VĀKKIYAR, SIVA. See *Siva Vākkiyar*.

VAḶAIYĀPADI (before 10th cent.). One of the five major epics in Tamil ; it is on a Jaina theme in *Viruttam* (q.v.) metre. Only a few stanzas are available in the commentaries and *Puṟattiraṭṭu* (q.v.).

VĀḺKKAI AḶAIKKIṞADU. See *Jayakānthaṉ, D.*

VĀLĀMBĀḶ (fl. 20th cent.). Writer from Egmore ; he is author of *Vēdānda-p-pāṭṭukaḷ* and *Śiva-nāḍakam*, on advaita philosophy.

VAḶḶALĀR. See *Irāmaliṅga Suvāmikaḷ*.

VAḶḶALĀR, KAṆṆUḌAIYA. See *Kaṇṇuḍaiya Vaḷḷalār*.

VALLIKKAṆṆAṆ (1920-). Writer from Tirunelvēli ; he has written short stories (*Āṇchiṅkam*) and novels (*Sakuntalā, Viḍiveḷi*, etc.). He also writes criticism. He got the Sahitya Akademi prize for his *Pudukkavidaiyiṉ Tōṟṟamum Vaḷarchchiyum* (Origin and Development of New Poetry in Tamil). As a poet, *Buddha Bhakti* (1944) was the first collection of prose-poems. His realistic poems were influenced by Bhārati and Pichchamūrti (qq.v.).

VAḶḶIYAPPA, AḺA (1922-). Modern writer, who is known for his children's literature in the form of poetry, novels, short stories, biographies and essays. His works are *Malarum Uḷḷam* (Blossoming Heart), a tr. of *Aesop's Fables* and the Life of Mahatma Gandhi, etc., all in verse form for children.

VĀMAṆA MUṆIVAR (fl. 14th cent.). Poet from Tirupparutti-k-kuṉṟam near Kāñchipuram ; he was the author of *Mēru-mandara-purāṇam* q.v.), a Jaina epic. He is also called Mallisēṇar.

VĀṆAMĀMALAI, N. (1917-80). From Palayamkōṭṭai ; editor of the literary journal "Ārāychchi". He was interested in folk literature, having edited many ballads, e.g., *Vira Pāṇḍia Kaṭṭabbommaṉ Kadai Pāṭṭu* (Ballad on Kaṭṭabommani, 1971), and pub. Studies in Tamil Folk Literature (Madras, 1969). His approach to the study of culture and literature was purely from the point of view of a Marxist.

His critical works are : *Tamiḻ Novelkaḷ Oru Matippīḍu* (1977) and *Pudukkavidai-muṟpōk-kumpirpōkkum* (1975).

VAÑCHI. One of the four main Tamil metres, which has a slow movement ; each line may consist of two or three feet. It occurs in combination with other metres, and is the least rigid of all the metres ; the minimum number of lines for a vañchi verse is three.

VĀṆḌU MĀMĀ. Modern writer, whose *Ulaga Kadaikaḷ* (Stories of the World) is a collection of short stories for children.

VĀṆIDĀSAṆ. See *Raṅgaswāmy, T.* "*Vāṇidāsaṉ*".

VAṆMĪKANĀTHAṆ, G. (1901-). Author of *Pathway to God through Tiruvāchakam* (1980) and *Saint Rāmaliṅgar* (1976).

VAṆṆADĀSAṆ. Modern short story writer, whose stories pub. in the collection *Kalaikka Muḍiyāda Oppaṇaikaḷ* (1976) strike out a new path in short story writing. His style is sensitive and pictures the mind of the people.

VAṆṆA-K-KAḶAÑCHIYA PULAVAR (fl. 18th cent.). A Muslim poet from Madurai, noted for his skill in composing Vaṇṇams. *Irāsanāyakam*, a poetical work on the Prophet, is one of his best-known works. He also wrote the *Muhaideeṉ-purāṇam* and *Alipādushānāḍakam*.

VAṆṆAṆ, TAMIḶ. See *Tamiḷ Vaṇṇaṇ*.

VAṆṆANILAVAṆ. Fiction writer, whose chief works are : *Kaḍal-purattil* (1977 ; novel) and *Esther* (1977 ; a collection of short stories).

VAṆPARAṆAR (fl. 2nd cent.). Sangam poet ; eight of his poems are included in the Sangam anthologies.

VĀ. RĀ. (V. Rāmasāmi Iyeṅgār ; 1889-1951). A Renaissance writer, who advocated writing in spoken Tamil. He introduced brief character-sketches as a new feature in Tamil prose. He has left three novels *Kōdaittīvu* (1945), *Sundari*, and *Vijayam* ; his first novel "depicts a utopian land ruled by women. This novel is a re-assessment of the values of life as propounded by the male-dominated society". He also wrote a number of short stories, which were pub. in the early years of "Maṇikkoḍi" (estd. September 1933). His *Mahākavi Bhāratiyār* is a biography of Subramaṇia Bhāratī (q.v.) in 126 pages.

VARADĀCHĀRI, K.C. (1901-). Author of *Aḷvārs of South India* (Bharatiya Vidya Bhavan, Bombay, 1966).

VARADĀCHĀRI, V.K. Author of *The Divine Song of Gōda. English translation of Aṇḍāḷ's Tiruppāvai with transliteration* (With a foreword by the Maharaja of Mysore, Madras, 1967).

VARADACHCHARIĀR (fl. 20th cent.). Writer from Sarkarai ; he is author of *Jōdimālai*, a drama.

VARADANAÑCHAIYYAPPA PIḶḶAI (1877-1956). Writer, whose best known work is *Tamiḷ Arasi Kuṟavañchi*.

VARADA PAṆḌIDAR (fl. 18th cent.). Writer from Jaffna, Ceylon ; he wrote the *Sivarāttiri Purāṇam* and *Ekādasi Purāṇam*. His *Amudākaram* is a medical treatise.

VARADARĀJA AIYAR, E.S. Scholar, who ed. *Tolkāppiyam* (Annamalainagar, 1948) and authored *The Elephant in the Tamil Land* (Annamalai University, 1945).

VARADARĀJAN, M. (or Mu. Va. ; 1912-74). From Madras ; he was a reputed scholar and prolific writer in all branches of literature and language ; his literary and critical essays rank highest among them. He has attempted to give expositions of selections from literature as an introduction to the ancient literature ; his *Ova Cheyti* is a full-dressed criticism of a song in *Akanānuru*. He is very popular among students as a novelist ; some of his novels are *Vāḍāmalar*, *Kayamai*, *Neñchil Oru Muḷ*, *Malarviḻi*, etc. ; his novel *Akal Viḷakku* received the Sahitya Akademi award. Varadarājan's style is literary, rigid and didactic, though simple. His characters do not speak for themselves. He has pub. *A History of Tamil Literature* (5th ed., 1983) and *The Treatment of Nature in Sangam Literature* (1957, 1969). He also wrote a monograph : *Ilango Adigal* (1967) for the Sahitya Akademi.

VARADARĀJULU NĀYIḌU (fl. 19th cent.). Writer, who tr. Telugu works like *Sri-rāmahirudayam*, *Jaḍa gōpar Upākkyāṇam*, etc.

VARADARĀSA AIYAṄGĀR (fl. 16th cent.). Writer from Nellinakar ; he is author of

Mahā Bāgavadam, a translation of Sanskrit *Vāsudēva Kathā*.

VARADUṄGA RĀMA PĀṆḌIAṈ (fl. 16th cent.). From Teṇkāsi ; he was a Pāṇḍya king and was cousin to Advīra Rāma Pāṇḍiaṇ. He has tr. the Sanskrit *Brahmōttara Kāṇḍam* into Tamil, which is an eulogy of the mystic efficacies of *Pañchākshara*, *vibhūti*, *somvara*, etc. His *Karuvai Paḍiṟṟuppattandādi* consists of 100 stanzas in praise of Śiva of Karuvai and is called *Tiruvāsakam* (q.v.) in miniature. His other works are : *Ambikaimālai*, *Iliṅgapurāṇam*, etc. Some people attribute the poems to his brother Adivīra Rāma.

VARAIYAṞUTTA PĀṬṬIYAL (after 12th cent.). A work, which discusses augury in detail. The work is in *Kārikai* (q.v.) sūtras and has a commentary.

VĀRIĀR, KRUPĀNANDA. See *Krupānanda Vāriār*.

VARUṆAKULĀDITTAṈ MAḌAL. See *Kāḷimuttammai*.

VARUTTAMĀṆAM. A treatise on mathematics ; now lost.

VAS, K.V.S. (1911-). Writer from Kumbakōṇam ; he has pub. *Kundaḷaprēmā*, *Nandiṇi*, *Padmiṇi*, etc. (all novels).

VĀSANTI. Modern writer, who is known for her novels, which have been translated into Hindi and other languages.

VASAVAN. See *Srīnivāsan "Vasavan"*.

VĀSUDĒVA MUDALIĀR (fl. 19th cent.). Writer from Koṅgunāḍ ; he was the author of *Tirumurukaṇ pūṇḍi Tala-purāṇam*, *Pavāṇikūḍaḷ-purāṇam*, etc.

VĀSUDĒVA ŚARMĀ, R. Scholar, who tr. into English *Tolkāppiyam* (*Poruḷatikāram*) (Trichinopoly, 1933-34).

VĀSUKI, M. Scholar, whose thesis is : *Adornment of Womenfolk as Evident from* (*Ancient*) *Tamil Literature* (University of Madras, 1964 ; M. Litt. thesis ; Typescript).

VĀ. VĒ. SU. AIYAR. See *Subramaṇiya Aiyar, V.V.*

VĀYPPIYAM (before 10th cent.). By Vāyppiyaṇ ; it is a musical treatise, in *āsiriyam* (q.v.) metre ; now lost, except for a few stanzas, quoted in *Yāpparuṅgala Virutti* (q.v.).

VĒDĀCHALAM, SVĀMI. See *Maṟaimalai Aḍikaḷ*.

VĒDĀCHALAM PIḶḶAI, NĀGAPAṬṬĪṆAM R.S. See *Maṟaimalai Aḍikaḷ*.

VĒDAKIRI MUDALIAR (1795-1852). Writer from Kaḷattūr in Toṇḍaimaṇḍalam ; he wrote didactic poems like *Maṇu Nīdi Sadakam* and *Nīdi Chindāmaṇi*. His prose works are *Ilakkiya Kalañchiyam*, *Ilakkaṇa Kalañchiyam*, etc. ; he also published *Vēdakiriyār Nikaṇḍu* (q.v.) and prepared the appendix for the *Jaffna Dictionary* (q.v.).

VĒDAKIRIYĀR NIKAṆḌU (*Vēdakiriyār Sūdāmaṇi*). By Vedakiri Mudaliyār ; it is a lexical work consisting of 583 sūtras (q.v.) in *Viruttam* (q.v.) metre dealing with 2526 homonymns. It is an improvement on the 11th section of *Sūḍāmaṇi Nikaṇḍu* (q.v.). The author himself has written a commentary on the work.

VĒDAKKAṆ AIYAR (fl. 19th cent.). Writer from Jaffna, Ceylon ; he wrote the *Ilaṅgai Kummi*.

VĒDANĀYAKAM PIḶḶAI, S. (1824-89). Writer from Tiruchi. A Roman Catholic, he worked as Munsiff. He wrote many poems in the old tradition, but his memory will rest on two works, viz. *Piratāba-mudaliyar-sarittiram* (q.v.) and *Saruva Samaya Samarasa Kīrtaṇaikaḷ* (qq.v.). He also wrote *Suguṇa Sundari Saridam* (novel) and *Penn-madi-mālai Nītinūl* (a book of ethical maxims in verse) etc.

VEDANĀYAKAM SĀSTRIĀR (1774-1864). Poet from Tanjore. A widely acclaimed Protestant poet and lyrist, encouraged by Sarfoji of Tanjore, some of his songs are of genuine literary merit. He has left about 50 other works, of which the chief ones are *Nōvāviṉ Kappal*, *Petlekem Kuṟavañchi* and *Ñāna-t-tachchaṉ Nāḍakam*.

VEDĀNTA DĒSIKAR (1269-1371). Writer from Kāñchīpuram ; he was also called Vēṅkaṭanāthar. A Vaishṇavite Guru, who strove to spread Rāmāṇuja's philosophy, he has left 500 stanzas, besides 24 works in Tamil and 95 in Sanskrit, all on Vaishṇavism. He wrote his classic treatise, the *Rahasyatrayasāra*, in a mixture of Tamil and Sanskrit, known as *Maṇipravāḷa*. His Tamil songs, mainly of devotional nature, are collectively known as *Dēsikar-prabandham* and are held in reverence by the South Indian Vaishṇavites ; the collection consists of 20 poems in 405 verses.

VĒDĀNTA SUBRAMANYA PIḶḶAI (fl. 19th cent.). Writer from Sivagaṅgai ; he was author of *Mayūrakiri-purāṇam*.

VĒDASAHAYA KUMĀR. Critic, whose only work is : *Tamiḻ Siṟukataiyiṉ Varalāṟu* (History of Tamil Short Story ; 1979), written with a keen literary sensibility.

VEEZHINĀTHAṆ, R. (1920-). Writer from Vishṇupuram, Tanjore district ; he has tr. under the Tamil titles *Iru Naṇbarakaḷ*, *Pādūshāviṉ Kādal*, *Arurikkarai Āsramam* (all novels from the Hindi novelist, Sudarśan), etc.

VĒḶ, VEṆ NĀVAL UḌAIYĀR. See *Veṇ Nāval Uḍaiyār Vēl.*

VĒLAIYA TĒSIKAR (fl. 17th cent.). Writer from Kāñchipuram ; he wrote the last 12 Sargas of the *Sīkalattipurāṇam* ; he was also the author of *Nallūrpurāṇam*, *Vīrasiṅgādaṇapurāṇam*, etc.

VĒLAIYA TĒSIKAR (fl. 19th cent.). Writer from Kavittalam ; he was the author of *Tiruvaikāvūr-purāṇam.*

VĒLAṆ, N.K. Modern writer, who has made a mark in writing books on general knowledge for children.

VELAYOUDAME, M.D. Author of *Languaga et Vocabulaire*, *Cours Preparatoire* (2nd ed., Pondichery, 1947).

VĒLĀYUDA MUDALIĀR (1832-89). Writer from Toḻuvur. A disciple of Irāmaliṅga Suvāmikaḷ (q.v.), he wrote a few prabhandas on the deity of Tiruttaṇikai. His prose works are *Periya-purāṇa Vasanam*, *Pōsarāsaṉ-saridam*, etc.

VĒLĀYUDA PAṆḌIDAR (fl. 20th cent.). Writer from Tārāpuram ; he was the author of *Tārāpura-t-tala-purāṇam*, *Tirumūrti malai-p-purāṇam*, etc.

VELAYUDHAM PIḶḶAI (1895-1957). Writer from Pāvaṇāsam, Tanjore ; he was the author of *Tamiḻ Kalai-ch-chol Akarādi* (A Dictionary of Tamil Technical Words), *Tamiḻ Arasi*, and *Tiru-K-Kuṟal Sol Aḍaivu* (all lexical works).

VEḶḶAIVĀRAṆAM, K. Writer from Toṇḍaimaṇḍalam ; he wrote the *Tamil̤ Ilakkiyam-Tolkāppiyam*, dealing with *Tolkāppiyam* (q.v.) as part of Tamil literature. *Tolkāppiyam-Naṇṇūl El̤uttadikāram*, a comparative study of *Tolkāppiyam* and *Naṇṇūl*, with reference to Tamil sounds, and the *Paṇṇiru-tir̤umur̤ai-varalār̤u*, a history of Śaivite canonical works, are his other works.

VEḶḶI PĀDASARAM. See *Ilaṅgaiyarakōṇ*.

VEḶḶI VĪDIYĀR (fl. 2nd cent.). Sangam poetess, referred to by Avvaiyar (q.v.) ; fourteen of her poems are included in the Sangam anthologies.

VELU PILLAI, A. Author of *Tamil̤ Ilakkiyattil Kālamum Karuttum*(Madras, 1969), *Thamil̤ilakkiyathil Kālamum Karuthum* (Time and Content in Tamil Literature) and *Thamil̤ar Samaya Varaḷaru* (Religious History of the Tamils ; both 1985).

VĒLUSĀMI PIḶḶAI (1854-1926). Writer from Tillai Viḍangaṇ. Author of many prabandhas, his *Kanda-purāṇa-veṇbā* deals with the story of Subramaṇya in 5665 *veṇbās*.

VEMBAIYAR KON NĀRĀYAṆAN (fl. 19th cent.). Poet from Vēmbūr in Pāṇḍināḍ ; he was the author of *Sirāmalai Andādi* on the deity of Sirāmalai.

VĒMBU, SU. See *Vikramaṇ*.

VĒṆĀṬṬAḌIKAḶ (fl. 10th cent.). King of Vēnād. He is one of the poets represented in the *Tiru Isaippā* (q.v.).

VEṆBĀ. One of the four main Tamil metres and the most rigid metrical form. It consists of a minimum of two lines, with four feet in all the lines except the last, which has three. Normally the *Veṇbā* has four lines, as in *Naḷa-veṇbā* (q.v.), or two lines, as in *Tiru-K-Kur̤aḷ* (q.v.).

VEṆBĀ PĀṬṬIYAL (*Vachchaṇandi Mālai*). By Kuṇa Vīra Pāṇḍidar (q.v.), it deals with augury in poetry and later literary forms like *Ulā* (q.v.), *Kalambakam* (q.v.) etc. ; it is in 103 Sūtras in *Veṇbā* metre, and is said to be based on *Indirakāḷiyam*, a *pāṭṭiyal* (q.v.) work, now lost. It has a commentary.

VEṄGAḌARĀMA AIYAṄGĀR (fl. 20th cent.). Writer, who has rendered the *Vālmīkirāmāyaṇam* into Tamil prose.

VEṄGAḌARĀMA AIYAR (fl. 20th cent.). Writer, who has rendered the *Rāmāyaṇam* in Kummi metre.

VEṄGAḌARĀMA SĀSTRI (fl. 19th cent.). Writer from Tanjore ; he was author of *Tañchai nakarttala-purāṇam*.

VEṄGAḌARĀMA SĀSTRI (fl. 20th cent.). Writer from Chingleput ; he has translated the Sanskrit *Kathā Saritsāgara*.

VEṄGAḌARĀMA UBĀTTIYĀYAR (fl. 19th cent.). Writer from Madras ; he was the author of *Mārkkaṇḍēya Vilāsam*, a drama.

VEṄGAḌARĀMAṆA AIYAṄGĀR (fl. 20th cent.). Author of *Sadaka alaṅkāram* (on astrology), etc.

VEṄGAḌARĀMAṆA TĀSAR (d. 1900). Writer from Coimbatore ; he was author of *Kodumuḍipurāṇam* and some anti-Christian works.

VEṄGAḌĀSALA MUDALIĀR (19th cent). Author of *Kusēla-vilāsam*, a drama.

VEṄGAḌĀSALA NĀYAKKAR (fl. 19th cent.). Writer from Āttippākkam ; he was the author of *Indu-madtāchchāra-ābāsa dar̤isiṇi* in *viruttam* (q.v.) metre.

VEṄGAḌASĀMI NĀṬṬĀR (1884-1945). Writer from Tirisirapuram ; he has written research works like *Kabilar*, *Nakkīrar*, etc. He is remembered for his commentaries on *Silappadikāram* (q.v.) and *Akanāṇūr̤u* (q.v.).

VEṄKAṬARĀJULU REḌḌIĀR, V. (b. 1893). Writer from Samukaraṅgapuram, Tirunelvēli district ; he has pub. *Paraṇar*, *Kabilar* (research), *Tirāviḍa-mol̤iyiṇ Mūviḍa-p-peyar* (language) and edited *Srīpurāṇam* (q.v.), etc.

VEṄKAṬRĀM, M.V. (fl. 20th cent.). Writer from Kumbakōṇam ; he has written more than 100 short stories and published *Iruṭṭu*, *Nidya Kaṇṇi*, etc. (novels).

VEṄKAṬARĀMA AYYAR, C.P. Author of *The Demonstrative Bases* (University of Madras, 1919) and *Kamban and His Art* (Madras, 1913).

VEṄKAṬARĀMAṆ, M. (Nāḍōdi ; 1912-). Writer from Tiruchirapaḷḷi ; he has pub. *Pil̤aikkum Val̤i*, *Ṇāḍakamɛ Ulakam*, *Paḍitta Peṇ Vēṇḍām*, etc. (all humorous essays).

VĒṄKAṬARĀMAṆ, R. See *Ārvi*.

VEṄKAṬARAMAṆI, K.S. (b. 1891). Writer, from Kāvirippoompaṭṭiṇam, Tanjore ; he has pub. *Murukaṇ or Ul̤avaṇ*, *Tēsabaktaṇ Kandaṇ* (novels), etc. He appealed to the new awakening and interest in the rural India.

VEṄKAṬA RĀMASWĀMIE, CAVELLY. Author of *Biographical Sketches of Deccan Poets* (Calcutta, 1829). According to the author "the Andhra or Telugu language is a dialect of the Sanscrit, and is very ancient, for a grammar of it was written by Bṛihaspati".

VĒNKAṬASĀMI, MAILAI SEEṆI (b. 1900). Writer from Madras ; he has pub. *Kir̤istavamum Tamil̤um*, *Pauttamum Tamil̤um*, *Jaiṇamum Tamil̤um*, *Pattoṇbadām Nūtr̤aṇḍil-t-tamil̤ Ilakkiyam* (1962 ; all literary histories), *Mar̤aindupōṇa Tamil̤ Nūlkaḷ* (Tamil works lost), etc.

VĒṄKAṬASWĀMI, M.N. Author of *Heeramma and Vēṅkaṭaswāmi, or Folk-Tales from India* (Madras, 1923).

VEṄKAṬA SWĀMINĀTHAṆ. One of the foremost critics in Tamil, living today. He wields a strong pen and lashes out right and left at the weak points in Tamil literature as a whole and particular genres and works. He seems to be interested in other branches of art, especially drama. His *Pālaiyum Vāl̤aiyum* (1976) is a real contribution to critical literature in Tamil.

VEṆ NĀVAL UḌAIYĀR VĒL (fl. 14th cent.). Author of *Yasōdara Kāviyam* (q.v.).

VEṆṞI-MĀLAI-K-KAVIRĀYAR (fl. 16th cent.). Poet from Tiru-ch-chendūr ; he was author of *Tiru-ch-chendūr-purāṇam*.

VĒṆUGŌPĀLAṆ, T.S. (1929-). Poet, whose free verse collection is *Kōḍai Vayal*. He expresses feelings of disappointment, despair and anger over the ignorance and disillusionment in contemporary society. He also wrote some historical novels relating to South Indian history. He authored *Periyār Oru Charittiram* (1980), a biography of E.V.R. Periyār.

VĒṞ PIḶḶAI (1847-1930). Writer from Jaffna, Ceylon ; he was the author of *Īḷamaṇḍala Sadakam*, etc.

VEṞṞI-VĒṞKAI. A small didactic work in verse by Adivīrarāma Pāṇḍiyaṉ (q.v.). In simple *āsiriyam* metre, it has a lilt and is still readable. The verses and aphorisms of this work are part of Tamil culture. The work is popular with school children.

VIBULĀṆANDA AḌIKAḶ. See *Suvāmi Vibulāṇandar*.

VIBULĀṆANDAR, SUVĀMI. See *Suvāmi Vibulāṇandar*.

VĪDIYĀR, VEḶḶI. See *Veḷḷi Vidiyār*.

VIJAYABHĀSKARAṆ. Leftist writer and editor of the Tamil literary magazine "Saraswati" (q.v.). Though a communist, his views of literature and art were liberal enough to encourage writers with different ideologies.

VIJAYARĀGHAVAṈ, S. (1926-). Writer from Kōviladi, Tanjore ; he has pub. *Rōjā Muḷ*, *Neñchoḍu Neñcham* and *Pūkkarakam* (all fiction).

VIKRAMAṈ (Vēmbu. Su. ; 1928-). Editor of "Amudasurabi" magazine. He has written many historical romances like *Poṟkālattiṉ Kadai* and *Udaya Chandraṉ*. His *Vikkiramaṉ Kadaikaḷ* is a collection of short stories.

VIḶAKKATTAṆĀR KŪTTU (5th cent.). By Viḷakkattaṇār, it is a treatise on drama ; now lost.

VIḶAMBI NĀKAṆĀR (5th cent. ?). Writer from Vilambi ; he was the author of *Nāṉmaṇi-k-Kaḍikai* (q.v.), a Padiṇeṉ Kīḻkkaṇakku work.

VILLĀḶAṈ, THILLAI. See *Thillai Villāḷaṉ, Chēraṉ*.

VILLI BHĀRATAM. By Villiputtūrar (q.v.), it is a Tamil adaptation of the Sanskrit Vyāsa's *Bhāratam*. Of the 18 'Parvas', it includes only 10, the rest being completed by Nallāppiḷḷai (q.v.). Villiputtūrar was well-versed in Sanskrit and used Sanskrit expressions freely in his version. He had before him, not only the *Mahābhārata* of Vyāsa, but also the shorter *Bālabhārata* of Agastya Pandita and other versions of the great epic in the various Purāṇas, but he seems to have in view mainly the southern recension of the epic. *Villi Bhāratam* is one of the popular works in Tamil ; the section devoted to Kṛishṇa's embassy to the Kuru chief is justly famous and is even today repeated with fervour in the Tamil country. The poet has condensed the original and has given importance to rhythmic pattern. It is partly on this account that this *Bhāratam* has been popular even among the semi-literates. In its present form, it consists of 4,351 verses.

VILLIAPPA PIḶḶAI (fl. 19th cent.). Author of *Pañcha-latchaṇa-tiru-muka-vilāsam* (q.v.).

VILLIPUTTŪRAR (fl. 14th cent.). Author of the well-known *Villi Bhāratam* (q.v.). What Kambaṉ did to the *Rāmāyaṇa* of Vālmīki, Villiputtūrar sought to do in respect of the *Mahābhārata* to bring it within the reach of the Tamil people. Villiputtūrar, being a Vaishṇava, was fascinated by the personality of the divine-human Kṛishṇa. He seems to have composed the *Tamil Bhāratam* on the suggestion of his royal patron, Āḷkoṇḍān. Although, according to tradition, there were 6,000 verses in Villiputtūrar's version, the poem, as it has come down to us, is incomplete and consists of only 4,351 verses. Villi is good at character-portrayal and his characters live in people's memory.

VIMALĀDITTA MĀMALLAṆ. Writer, who is known for his maiden short story collection : *Aṟiyātha Mukaṅgaḷ* (1983).

VIMALĀṆANDAṆ, MADHU SA. See *Madhu Sa. Vimalāṇandaṇ.*

VIMALĀ RAMAṆI (1937-). Novelist, whose works are : *Vaṇappu*, *Thāzhampū*, *Pārijātham*, *Yāzhisai*, *Uṟavugaḷ*, *Oḷi Nilā*, *Udhaya*, *Puṇṇīr Pushpaṅgaḷ*, etc.

VĪMA NĀDA PĀṆḌIDAR. Writer, who has tr. from Sanskrit the *Kadamba-vaṇa purāṇam*, dealing with the 64 sports of Śiva at Madura.

VIMBASĀRA KADAI. A Buddhist epic, perhaps on the life of king Bimbisāra, in *Āsiriyam* metre ; now lost.

VINDAṆ (1916-). Writer from Madras ; he has pub. *Mullai-k-Koḍiyāḷ*, *Orē Urimai* (short stories), *Pālum Pāvaiyam*, *Kaṇ Tirakkumā* (novels), etc. In his short stories, he is noted for realistic portrayal of the sorrows of the lower strata of society in cities and villages. He has also rendered the Mahābhārata story in *chindu* and other simple metres.

VINŌDA-RASA-MAÑCHARI (1877). By Vīrasāmi Cheṭṭiar (q.v.), it is a prose work of some importance, dealing with varied subjects like anecdotes in poets' lives, education, religion, etc. This book is still read and enjoyed.

VINSON, ELIE HONORE JULIEN (1843-1926). French Indologist and author of *Le Verbe dans les Langues Dravidiennes, Tamoul, Canara, Telinga, Malayala, Tulu*, etc. (Paris, 1878). He also prepared *Manuscripts Tamouls* (1880 ; not published), *Manuel de la Langue Tamoule* (Grammaire, Textes, Vocabulaire ; 1903) "Le Premier Vocabulaire Tamoul" (*Melanges Hartwig Derenbourg, 1844-1908* ; reprinted 1909), *La Poesie chez les races du sud de l 'Inde* (Paris, 1871) and *Legendes Buddhistes et Djainas ; traduits du Tamoul* (2 vols., Paris, 1900) and *Litterature Tamoule Ancienne. Poesie epique. La Ramayane de Kamban* (Pondichery, (1861).

VIPULĀṆANDAR. See *Suvāmi Vipulāṇandar.*

VĪRABĀHU PIḶḶAI, M.E. Author of *Tamil and the Tamils* (Madras, 1953) ; it was written jointly with S.A. Rāmaswāmi.

VĪRABATTIRA AIYAR (fl. 19th cent.). Writer from Tiruvaṇṇāmalai ; he is author of *Tēsiṅgu Rāsaṇ Nāḍakam.*

VĪRABATTIRA KAUṆḌAR (fl. 20th cent.). Writer from Vaḍakkalūr ; he is author of *Toṇḍaṇūr Arakki Nāḍakam.*

VĪRABATTIRA PULAVAR (fl. 20th cent.). Writer from Tiruchchengōḍu ; he is author of *Sakkarai Maṇṟāḍiyār Kādal.*

VĪRACHŌḶIYAM. The first grammatical treatise, which deals with the five traditional sections of Tamil grammar, *eḷuttu* (phonology), *sol* (morphology), *poruḷ* (subject matter of literature), *yāppu* (prosody) and *aṇi* (poetics). It is written in Karikai metre. It introduces the Sanskrit grammatic tradition into Tamil, especially in the matter of segmentation of verbs. It has got a commentary written by Perundēvaṇār, the disciple of Buddhamittiran.

VĪRA KAVIRĀYAR (fl. 16th cent.). Writer from Nallūr in Pāṇḍināḍ ; he was the author of *Arichchandira-purāṇam* (q.v.) or *Hariś-chandra Purāṇam*.

VĪRAMĀ MUṆIVAR (Dairyanādar ; Father Constanzo Guiseppe Beschi ; 1680-1746). Jesuit missionary from Italy, who landed in India in 1710. He was in high favour with Chandā Sāhib. He was a great scholar in and passionate admirer of Tamil. He was a student of Suppira-dīpa-k-Kavirāyar. His most ambitious work is *Tēmbāvaṇi* (q.v.) but he also tried minor prabandhas. His best contribution is to Tamil prose, where his works are *Pāramārtta Guru Kadai* (q.v), *Vāmaṇaṇ Kadai*, *Vēda Viḷakkam*, *Vēdiyar Oḻukkam*, etc. The *Paramārtta Guru Kadai* or *Aviveka-pūraṇa Guru Kathai* is a children's classic. His contributions to Tamil grammar are *Toṉṉūl-viḷakkam* (q.v.) and *Koḍun-tamiḻ Ilakkaṇam*, a grammar of colloquial Tamil. He has compiled a *Tamil-Latin Dictionary* (9,000 words), a *Portuguese-Latin-Tamil Dictionary*, a *Tamil-French Dictionary*, a *Latin-Tamil Dictionary*, a *Tamil-English Dictionary* and a dictionary of the common dialect. He is considered the father of Tamil dictionaries, which follow his *Sadur Akarādi*.

VĪRA MĀRTANDA TĒVAR (fl. 19th cent.). Writer, who has rendered into Tamil the Sanskrit *Pañchatantra* in *viruttam* (q.v.) metre.

VĪRARĀGHAVA MUDALIĀR (fl. 17th cent.). From Chingleput ; he was born blind, and hence he is called 'Anthakakkavi'. He travelled widely, was appreciated everywhere and went as far as Jaffna in North Ceylon. He is credited with the composition of countless extempore verses as also such formal works as *Tirukkaḻukkuṉṟa-purāṇam* and *Sēyūr Kalambakam*.

VĪRARĀGHAVA MUDALIĀR (fl. 19th cent.). Writer from Kaḷattūr ; he composed many Vaishṇava prabandhas.

VĪRA RĀHAVA MUDALIYĀR. See *Andaha-k-kavi Vīra Rāhava Mudaliyār*.

VĪRARĀKAVA SUVĀMI AIYAṄGĀR (fl. 20th cent.). Author of *Tiruvēṇkaḍa-tala-purāṇam*.

VĪRASĀMI, T.V. (1932-). Author of *Tamiḻil Chamūka Nāvalkaḷ* (1978), which is a study of sociological novels in Tamil. His other works are : *Tamiḻ Nōvel Maṉṉōṭṭam* (Studies in the Early Tamil Novels ; 1972) and *Tamiḻ Novel Iyal*.

VĪARSĀMI CHEṬṬIAR (fl. 19th cent.). Writer from Madras ; he wrote the *Vinōda-rasa Mañchari* (q.v.).

VĪRASĀMI MUDALIĀR (fl. 19th cent.). Writer from Madras ; he was author of *Siṟpa Chindāmaṇi*, a work on architecture.

VĪRASŌLIYAM. By a Buddhist Puttamittiraṉ (q.v.), it is a grammatical treatise (11th cent.), dealing with the five divisions of Tamil grammar viz. *Eḻuttu* (sounds), *Sol* (words), *Poruḷ* (subject-matter), *Yāppu* (prosody), *Aṇi* (poetics). In 5 chapters, divided into 11 paḍalams, it is in 186 sūtras mainly in *Kārikai* metre. As it is written with a Sanskrit bias and uses Sanskrit terminologies freely, it is not popular. It has a commentary by Perundēvaṇār (q.v.).

VIRIVU NIKAṆḌU (20th cent.). By N. Aruṇāsala Nāvalar from Tiruvnelvēli, it is a lexical work, following the model of *Sūḍā* *maṇi Nikaṇḍu* (q.v.) and consists of more than 1100 *viruttams* (q.v.). It includes many words in use in the Tirunelvēli area.

VIRŪBĀKSHALIṄGA AIYAR (fl. 19th cent.). Writer from Madras ; he was author of *Teṇ-tiruppadi-purāṇam.*

VIRUTTAM. One of the three supplementary metrical forms to the four main Tamil metres. Said to be borrowed from Sanskrit, it was popularised from *Tēvāram* (q.v.) times. Its best examples are *Jīvaka Chintāmaṇi* (q.v.) and *Kambarāmāyaṇam* (q.v.).

VISĀKA-P-PERUMĀL AIYAR (fl. 19th cent.). Grammarian from Tiru-t-taṇikai ; he was author of *Chandrāḷōkam* (q.v.) and also a commentary on *Naṇṇūl* (q.v.). His *Ilakkaṇa Viḷakka Churukka Viṇā Viḍai* deals with the five traditional sections of Tamil grammar, in the form of questions and answers. He helped Rev. Winslow (q.v.) in the preparation of his *Tamil-Tamil-English Dictionary.*

VISĀLATCHI AMMĀḶ (fl. 20th cent.). Writer from Madras ; she is author of the novel *Kauri.*

VISAYARĀKAVA-P-PIḶḶAI (fl. 18th cent.). Author of *Kuru-parambarai-purāṇam*, based on Vaishṇava hagiology.

VISUVANĀDA MUDALIAR (fl. 19th cent.). From Madras ; he is author of *Chandira Vadaṇi*, a novel.

VISUVANĀDA SĀSTIRĪYĀR (b. 1836). Writer from Jaffna, Ceylon ; he is noted for his skill in handling puns ; he has written the *Vaṇṇai-k-Kuṟavañchi*, *Nakula Mālai-k-Kuṟavañchi*, etc.

VISUVANĀDAM, K.A.P. (b. 1899). From Trichi ; he is a Tamil enthusiast and scholar, having specialised in *Tiru-k-kuṟaḷ.* His *Tiru-k-kuṟaḷ Pudaiporuḷ* in prose illustrates this point. He was editor of "Tamiḻar Nāḍu" magazine and founder of *Tamiḻaka-p-Pulavar Kuḻu* (Association of Scholars of Tamilnad). *Tamiḻ Selvam* (1955) is his drama, having 11 Acts, describing Tamil culture and civilization.

VISVANĀTHA MUDALIĀR, KĀSI. See *Kāsi Visvaṇātha Mudaliār.*

VISWANĀTHA SARMĀ, L.R. (1915-). Writer from Kīranūr, Tanjore ; he has pub. *Idaya Kamalam*, *Aṇbē Amudam*, etc. (novels), *Maṇi Ōsai* (short story collection) and *Pūṅkuḷam Paṇṇaiyār* (drama).

VIŚWANĀTHAṆ, C. Author of *Bharati and his Works* (Madras, 1929) ; it carries a foreword by A. Raṅgaswāmi Iyaṅgār.

VISWANĀTHAṆ, POORṆAM (1920-). Modern writer, who has written more than 400 one-act plays, short stories, etc.

VIŚWANĀTHAṆ, R.K. (1906-). He has pub. *Saṅgīda Oli Nūl*, *Paudika Nūl*, *Oḷiyum*, etc. (all on science). He himself was a Professor of Science.

VIṬṬĀL RĀO. Novelist, whose chief works are : *Pōkkiḍam*, *Mūṅgil Muḷai* (both 1977), *Tūṟal* (Drizzle ; 1980), *Nathi Mūlam* (1983) and *Tharunam* (Occasion ; 1985).

VIVES, J. QUINTANA. Spanish Indologist and author of "Posibilidad de Una Conexion Entre las Formas Verbales Adjectivas de las Lenguas Dravidicas ye las del Sumerio" (*Sefarad*, Madrid, IV, 1944).

VOCABULARIO TAMULILCO COMA DIGNIFICACAO PORTUGUEZA. An earlier work, pub. by Comp-de-Jesu, Mission de Madure (1647 ?).

W

WALTHER, CARISTOPH THEODOSIUS (1699-1741). Author of *Observationes Grammaticae, quibus lingvae Tamvlicae idioma vvlgare, in vsvm operaiorvm in messe Domini inter gentes vvlgo Malabares dictas, illvstratvr a Christophoro Theodosio Walthero*... Trangambariea : Typist Missionis regiae, 1739, pp. 58.

WEBB, REV. E. American Indologist and author of the "Evidences of the Scythian Affinities of the Dravidian Languages, Condensed and Arranged from Rev. R. Caldwell's *Comparative Dravidian Grammar*" (*Journal of the American Oriental Society*, VII (1862). He was editor of "The Tamil Quarterly Repository" started by the American Madura Mission in 1854.

WEERARATNE, AMARASIRI. Author of the article : "Tamil Literary Works by South Indian Buddhist Authors" (*Mahābōdhi*, 76, 1968).

WICKREMASINGHE MARTINO DE ZILVA (1865-1937). Author of *Tamil Grammar Self-Taught* (London, 1906) and *Tamil Self-Taught* (London, 1907).

WILKINSON, C.H. AND D.A. Author of "*Udbay Uppar*" : *a Tamil-English Handbook* (Times of Ceylon, Colombo, 5th ed. 1914, 10th ed. 1932 ?).

WILDER, HARRIET. Author of *You can Talk Tamil* : *Conversation in Roman Tamil* (1943 ; 2nd ed. 1962).

WILLMAN-GRABOWSKA, H. Author of "La Categorie du Genre dans les Langues Dravidiennes" (*Biuletyn Polskiego Towarzystwa Jezykoznawezego*, *Bulletin de la Societie Polonaise de Linguistique* (Krakow, XI, 1952).

WILSON, HORACE HAYMEN. Western scholar, who authored *Historical Sketch of the Kingdom of Pandya, Southern Peninsula of India* (1835).

WINFRED, REV. S. (1810-99). From Tirunelvēli, he was a Christian pastor. He was the author of *Tiruppōrāḍal*, a tr. of Bunyan's *Holy War*, as also of *Tāvīdarasaṇ Ammāṇai* (a minor poetical work on king David), etc. on Christian themes. He authored *Tamil Minor Poets* (Madras, 1872). He also tr. into English *Pañchatantra* from the Tamil version (1873 ; 3rd ed. 1901).

WINSLOW, MIRON (1789-1864). An American Christian missionary, who compiled and published the *Tamil-Tamil-English Dictionary* (q.v.).

WINSLOW'S TAMIL-TAMIL-ENGLISH DICTIONARY. A great Tamil dictionary, edited and published by Rev. M. Winslow at Madras in 1862. It is a comprehensive Tamil-English dictionary, embracing both the common and poetic dialects including words relating to science, religion etc. The dictionary contains more than 67,000 words. Winslow gave for the first time the root of the verb as the leading word and separated Sanskrit from Tamil words.

X

XAVIER, CHARLES. Western Indologist, who wrote *Chāti Viḷakkam* (1857), a valuable book on the anthropological aspect of South India.

XAVIER S. THAṆINĀYAKAM. See *Thaṇināyagam, Xavier S.*

Y

YADĪNDIRAR, SIVĀṆANDA. See *Sivāṇanda Yadīndirar.*

YĀḶ NŪL. Supposed to be by Akattiyar, it is a grammar on music, not extant.

YĀḶ NŪḶ. By Suvāmi Vibulāṇandar, it is a deep study on ancient Tamil music and musical instruments, especially the Yāḷ (a kind of harp).

YĀḶAPPĀṆA KADAIKAḶ. Collection of short stories (1965), written by K.V. Nadarāsaṉ of Jaffna, Srīlaṅka, which treat of Tamil life in that country.

YĀPPARUṄGALAM. Notable work on prosody by Amirda Sākarar (q.v.). Elaborate and ambitious, it is in 3 chapters of 96 Sūtras in Nūṟpā (sūtram) metre. Vastly differing from Tol-kappiyar's (q.v.) chapter on prosody, it has imbibed from Sanskrit prosody. It has an elaborate commentary also, called *Yāpparuṅgala-virutti* (q.v.).

YĀPPARUṄGALA-K-KĀRIKAI. By Amirdasākarar (q.v.), it is a grammatical treatise on prosody ; it is summary of *Yāpparuṅgalam* (q.v.). It is in 60 sūtras in Karikai metre and has a commentary also by Kuṇasākarar (q.v.).

YĀPPARUṄGALA-VIRUTTI. Comm. on *Yāpparuṅgalam* by Kuṇa Sākarar (q.v.). It cites from over 90 works and thus has great historical importance.

YASŌDARA KĀVIYAM (12th cent.?). A Jaina epic, by Veṉ Nāval Uḍaiyār Vēḷ. In 330 *Viruttams*, it condemns the killing of animals and illustrates the power of Karma and also the seductive power of music. It is based on the Sanskrit work *Yasōdhara Charitam* by Pushpa Taṇḍa.

YŌGANĀTHAN, SE. Writer of Srīlaṅka, whose short stories on the situation in Srīlaṅka have been pub. in Tamil Nadu weeklies and monthlies. His short story collection has been pub. in 1983. His collection of novellas entitled *Thalaivargaḷ* appeared during 1984. Yoganāthan is now living in Tamil Nadu, India. In 1985, he has pub. four books, a combination of novellas and short stories—*Jānaki*, *Sundariyin Mukangal*, *Ini Varum Vasanthangal* and *Andipoḷuthum Aindaru Kathaigalum.* He is a good story teller and a daring chronicler of his times.

YŌGIYĀR, S.T.S., the late. Modern poet, whose full name is Subrahmaṇya Yōgi. He is known for his poetical collection : *Tamiḻk-kumari Pāḍalkaḷ.*

YŌKI, SUBRAMAṆYA. See *Subramaṇya Yōki, S.T.*

YŌKIKAḶ, SIVA ÑĀṆA. See *Siva Ñāṇa Yōkikaḷ*.

YŌKIKAL, SIVĀKKIRA. See *Sivākkira Yōkikal*.

YŪGI MUṆI (fl. 11th cent.). Writer and one of the disciples of Tēraiyar (q.v.). He is author of *Vaittiya Chindāmaṇi*, a medical work.

Z

ZBAVITEL DUSAN. Czech Indologist, who authored *Pohadka o pisni* (Prague, 1953 ; the tale about a song, an anthology of four short stories tr. by K. Zvelebil).

ZIEGENBALG, BARTHOLOMAEUS (1682-1719). German missionary, who at the instaance of Danish East India Company, arrived in India in 1706 to spread the Protestant Christian faith. He was able to master the Tamil language within the course of 5 years, bring out the first tr. of the New Testament of the Bible in Tamil and get it printed at the press, which came from Germany. He also tr. the Old Testament up to the Book of Ruth before he died at the age of 36. The remaining books were subsequently tr. by another German missionary Benjamin Schultz (1689-1760). It is to be noted that Ziegenbalg's Tamil version is the first among the Asian languages into which the Bible was tr. and printed. His tr. is considered to be a turning point in the development of modern Tamil prose. Yet Father Beschi (q.v.), a Roman Catholic missionary, did not approve of a Protestant's translation. Ziegenbalg also collected material for a Tamil-German Dictionary (containing about 20,000 words) and wrote a Tamil Grammar in Latin, *Grammatica Damulica*, which was pub. in Halle in 1716, when he stayed there for a short period on home leave. He also wrote several works on Hindu customs and religion, which were published after his death.

ZVELEBIL, KAMIL. Czech Indologist and author of *One Hundred Years of Dravidian Comparative Philology To the Memory of Robert Caldwell* (*Archiv Orientalni, Journal Czehoslovak Oriental Institute*, Praha, XXIV, 1956), with Ya. Glazov and M.S. Andronov authored *Introduction to the Historical Grammar of the Tamil Language* (Moscow, 1967) and *Lectures on Historical Grammar of Tamil* (University of Madras, 1964 ?). His articles are : "Collectonea zur Tamil-Grammatik von der Hand des Alfred Ludwig" (*Archiv Orientalni* XXI, 1953), "The Enclitic Vowels (a, e, o) in Modern Tamil" (*Archiv*...XXII (1954), "Iṇṇānāṟpatu : A Study in Late Old Tamil Philology" (*Archiv*, XXV, 1957), "A Note on Tamil Verbal Morphology" (*Archiv* XXIII, 1955), "On Emphasis and Intensification in Tamil" (*Archiv*, XXXIII, 1955); "Participle and Verbal Nouns as Predicates in Early Old Tamil" (*Archiv*, XXV, 1957), "Short Remarks on Old Tamil Syntax" (*Archiv*. XXIV, 1956), "Two Etymological Remarks" (Archiv, XXII, 1954), "Short Remarks on a Problem of Old Tamil Verbal Flexion" (*Roeznik Orientalistyczny*, Warszawa, XXI, 1957), "Systematic Innovations in Spoken Tamil" (*Pratidānam*) and "Tamil. Sebeok and Others" (*Current Trends in Linguistics*, V), "Discovering the

Literary Wealth of the Tamils" (*International Herald Tribune*, August 10, 1971) and "The Yavanas in Old Tamil Literature" (*Charisteria Orientalia Festschrift Rypka*, 401-9). His other works are : *Cernykvet* (Prague, 1955 ; black blossom : anthology of ancient Tamil love poetry), *Smile of Murugan* (Leiden, Utrecht, 1973) and *History of Tamil Literature* (Weisbaden, 1974). He also tr. into Czeck *Mullai-p-pāṭṭu* (1957).

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